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Section


## GOLDEN

## 

## Rev. I. BALTZELL.

Author of "Choral Gems," "Camp-Meeting Singer," etc.
INCLUDING AN

## ELEMENTARY AND PRACTICAL DEPARTMENT

OF THE

## THEORY OF MUsIC,

By J. H. KURZENKNABE.
Containing an easy system of teaching the Elements of Music, simplifying its notation, and bringing within the comprehension of all who desire a knowledge of this science,-the art of reading music at sight.

$$
\begin{gathered}
\text { DAYTON, O.: } \\
\text { W. J. SIITTHSY, }
\end{gathered}
$$

## PREFACE.

In the preparation of these "Golden Songs," the author has constantly aimed to have each song illustrate or enforce some great Bible truth. Every piece of music found in this book can and will be sung in every Sunday-school where it is introduced. Not a single song has been put in merely to "fill up," but with the idea of adaptation and merit. This is our apology for the title, "Golden Songs."

An entirely new feature is introduced, which we believe will meet a want long felt among Sunday-school workers, i.e., a complete and thorough course of Elements of Vocal Music, prepared by Prof. Kurzenknabe, one of the most successful teachers of the art of Reading Music at sight. These rudimental pages will appear shortly in a new Sunday-school singing book, to be called the "Reward," by the author of these elements.

The blessing of God, the Father, has been constantly sought during the progress of this book; and it is now sent out as a candidate for the favor of the lovers of sacred song, with the earnest prayer that, under God, it may prove a real blessing to all who may sing its "Golden Songs" "with the spirit and the understanding also."

Our sincere thanks are due the numerous contributors to these pages, as well as to those authors who have kindly permitted the use of popular Sunday-school songs.

II arrisburg, PA., March, 1874.
I. BALTZELL.

## ELEMENTARY <br> DEPARTMENT.

© simplified system of Musical Notation, being a Guide to the Art of Reading Music at Sight

## LESSON 1.

Introduction.-A musical sound is called a Tone.
Distinctions.-On examination, it will be perceived that there are certain distinctions.
A tone may be
It may be
It may be
Long or Short.
High or Low.
Soft or Loud.

Property.-If this be so, then a tone must have three conditions of existence, or three properties belonging to it.

## The one being <br> Another <br> A third <br> Length. <br> Pitch. <br> Force or Power.

No tone can exist without Length, nor without Pitch, nor without Power.

Departments.-These three properties, Length, Pitch and Power, lead us to three grand divisions, or departments in the Science of Music.

| The one treating of Length, | Rhythmics. |  |
| :---: | :--- | :--- |
| "" " |  |  |
| " " | " Pitch, | Melodics. |
| " | Dynamics. |  |

Rhythmics.-From the Greek, signifying "to flow," measured movement.
Melodics.-From the same, meaning "a song, or poem,"a tune.
Dynamics.-From the same, signifying "to be able," Power,

## Rhythmics.

Melodics.
Dynamics. song, or poem,"Expression.

## Teacher and Pupi\%.

Q. What is a musical sound called?
A. A tone.
Q. What distinctions are perceived on examination of a tone?
A. It may be
Long or Short.
" " "
High or Low.
Soft or Loud.
Q. What essential properties belong to every tone?
A. Length, Pitch, Force or Power.
Q. Can a tone exist without Length?
A. No.
Q. Can it exist without Pitch ?
A. No.
Q. Can it exist without Power?
A. No.
Q. How many departments have we in Music?
A. Three.
Q. What are they?
A. Rhythmics, Melodics, Dynamics.
Q. Which department treats of Length?
A. Rhythmics.
Q. Which department treats of Pitch?
A. Melodics.
Q. Which of Force or Power?
A. Dynamics.
Q. From what language are the names of these departments taken?
A. From the Greek.

## LESSON II.

## RHYтHMICS.

Bars and Measures.-Certain perpendicular lines between the I I are called Bars, and the space Any two bars || || || are called Double Bars. Bars show us the boundary of a measure.
Double Bars are used at the close of an exercise.
Time.-Measures, and parts of the same, may be indicated,-to the ear, by counting,-to the eye, by certain movements of the hand, called Beats. (Beating time.)

Double Measure.-A measure having two beats, the one a downward, and the other an upward one, is called Double Measure,-a slight stress of voice, called Accent, falls on the downward beat.
(Beating time is usually done with the right hand.)

> Trıple Measure,-Has three beats; Down, Left,

The accent falls on the down beat.
Quadruple Measure.-Has four beats; Down, Left, Right, Up.
The main accent belongs to the first, and a slight accent to the third beat.

Sextuple Measure.-Has six beats, it is, however, asually kept by only two,-Down, Up, calculating three to each beat. Accent on first and fourth.

## I'eacher and Pupil.

2. What are certain perpendicular lines in music called? A. Bars.
Q. The space between them?
A. Measures.
Q. What the two bars together?
A. Double Bars.
Q. How are Measures or parts of the same indicated to the eye?
A. By certain movements of the hand, called Beats.
Q. How many beats has Double Measure?
A. Two.
Q. How are they made?
A. Down, Up.
Q. Which beat must receive the accent?
$A$. The down beat.
Q. How many beats in Triple Measure.
A. Three.
Q. How are they made?
A. Down, Left, Up.
Q. Where does the accent belong?
A. To the down beat.
Q. How many beats in Quadruple Measure?
A. Four.
Q. How are they made?
A. Down, Left, Right, Up.
Q. Where do the accents belong?
$A$. The main accent on the first, as light one on the third.
Q. How many beats are usually given to Sextuple Measure?
A. Two; Down, Up.
Q. Where does the accent belong?
A. To both beats.

## LESSON III.

## RHYTHMICS.

Notes.-Characters, indicating a certain length, that a tone should be held (or sounded), are called Notes.

Notes, then, represent the length of certain tones. ${ }^{\circ}$
You could not tell by a note alone, how high or low, nor how soft or loud, to sound the same; we can only tell how long a certain tone should be sounded.

Notes having a closed head and stem
 are called Quarter Notes.

They are usually given the time or duration of distinct counting, or to the beating of the pulse of a healthy person.

Notes with an open head and stem are called Half Notcs.

They are in value double the length of Quarter notes.

Notes with simply an open head $\qquad$ 0 are called Whole Notes. They represent double the length of Half notes, or are four times as long as Quarters.

Notes having one hook $\mathcal{V} \dot{C}$ are called Eighth Notes. They represent one-half the value of Quarters.

Notes being distinguished by two hooks, are called Sixteenth Notes.

They represent one-half the value of Eighth notes; it requires four of them to equal in time one Quarter.

Teacher and Pupit.
Q. What are the Characters called which represent the length of tones?
A. Notes.
Q. Can we tell by a note alone how high or low to sound a tone?
A. No.
Q. Can we tell by it alone how soft or loud to sound?
A. No.
Q. What then does a note alone indicate?
A. Length.
Q. How can you tell a Quarter note?
A. By a closed head and stem.
Q. What is the time usually given to a Quarter note?
$A$. The time of distinct counting.
Q. Does it make any difference if the stem is up or downward?
A. No.
Q. How can you tell a Half note?
A. By an open head and stem.
Q. How many Quarter notes in value are represented by a Half note?
A. A Half note is equal to two Quarters-
Q. How can you tell a Whole note?
A. By an open head.
Q. How many Half notes are represented here?
A. Two.
Q. How many Quarters?
A. Four.
Q. How do we know Fighth notes?
$A$. They are distinguished by one hook.
Q. How many belong to the time of a Quarter?
A. Two.
Q. How can we tell Sixteenth notes?
A. By two hooks.

Notes with three hooks attached are called Thirty-second Notes.

They are one-half the value of Sixteenths, onefourth of one Eighth note; it requires the time of eight of them to one Quarter note.

Sisty-fourth notes are not generally used in vocal music, they have four hooks.

Any of the foregoing notes may be prolonged to one-half of their value by adding a dot, . thus: . equals $\dot{V} \dot{V}, d$. equals $!$

A second dot adds one-half of the value of the first, thus: d.e equals if or $0 \ldots$ equals $\delta \delta \delta$. When the figure 3 occurs above or under any three notes $\overparen{O \text { QV }}$ they are called Triplets, these three notes represent the time of only two, or are to be sounded to the same time it would require for only two of those notes. They generally occur to words like merrily, cheerily, etc.

## LESSON IV.

## RHYTHMICS.

Rests.-Characters representing a certain length of Silence are called Rests.

The following Rests represent the same time or duration of silence as the corresponding notes do of tones.

## Teacher and Pupil.

Q. How Thirty-seconds?
A. By three hooks.
$Q$. What is the use of a Dot, when it follows immediately after a note?
$A$. It adds one-half to its value.

- Q. How many Quarters equal a dotted Half note.
A. Three.
Q. How many Eighths a dotted Quarter?
A. Three.
Q. What is the use of a second dot.
A. It adds one-half to the value of the first dot.
$Q$. What are three notes together, with the figure three above or below the same called?
A. Triplets.
Q. How is the value of these notes as regarding time affected?
A. They represent the time of only two of the same notes.
Q. To what words do Triplets usually occur?
A. Merrily, cheerily, etc.

Sometimes Triplets may be represented by only two notes, thus: $\overparen{\rho^{3}}$; here we have, however, three eighths, as well as in the example. The figure 3 effects the value of the notes, making them triplets.
$Q$. What are the characters standing for silence called?
A. Rests.
Q. How is the time of rests kept in comparison to the corresponding notes?
A. It is the same.

> A character under the line, called a Whole Rest.

A character above the line, - is called a Half Rest.

> Turned to the right, ~~~~ Quarter Rest.

Turned to the left, ฯ ฯ ฯ ฯ Eighth Rest.
Two hooks, Y Y Y Y, Sixteenth Rest.

A peculiar feature of the whole rest is, that it not only represents the equal of two halfs or four quarters, but it also represents a whole measure rest, no matter what kind of time is given.

By Rests, as well as by Notes, the time ought to be kept prompt; no sluggish movement can be allowed in music; give full value to every Note and Rest, but no more.

## LESSON V.

## EHYTHMICS.

Varieties of Measure.-Measures are indicated by the use of figures in the form of fractions.

The upper figure represents the number of Beats, or what kind of measures we have, the lower figure represents the variety of measure, the kind of Notes, or the equal of which is required to each Beat.

There is no difference to the ear, as regards variety of measure, the difference is only seemingly so to the eye.

Teacher and Pupit.
Q. How can you tell a Whole rest?
$A$. It is under the line.
Q. How a Half rest?
A. It is abore the line.
Q. How a Quarter?
$A$. Turned to the right.
Q. How an Eighth?
A. Turned to the Left.
Q. How can we tell a Sixteenth rest?
$A$. It is known by two hooks.
Q. How a Thirty-second?
A. By three hooks.
Q. What peculiar use do we have by a Whole rest?
A. It represents also a Measure rest.
$Q$. Does it not make a difference what kind of time or measure is given? $A$. No.
Q. Ought we to allow any sluggish movement by either notes or rests? $A$. No.
Q. How should the movement be?
A. Prompt?
Q. Must full value be given to Notes and Rests?
A. Yes.
Q. Hew is Measure or Time indicated?
A. By the use of figures.
Q. What form do these figures assume?

1. The form of fractions.
Q. Which figure tells the kind of measure?
A. The upper.
Q. Which the variety?
$A$. The lower.
Q. Is there any difference as regards varieties of measure?
A. No. The difference is only seemingly so to the eye, there is none to the ear.

Tabular view of varieties of measure.

| $\frac{2}{2}$ | $\frac{3}{2}$ | $\frac{4}{2}$ | $\frac{6}{4}$ |
| :--- | :--- | :--- | :--- |
| $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{6}{8}$ |
| $\frac{2}{8}$ | $\frac{3}{8}$ | $\frac{4}{8}$ | $\frac{9}{8}$ |

Suppose a certain Tune should be written in $\frac{2}{4}$ time, and then again in $\frac{2}{8}$, the first will not be sung slower than the latter would be, it makes no difference as to time, whether a beat must be made to each Quarter or Eighth, the lower figure simply says, that an Eighth note, or that a Quarter is required to each beat.

You would sing a hymn as fast in one as the other, the movement is the same.

## LESSON VI.

melodics.
The Scale.- When we consider Tones in regard to their relative pitch, higher or lower, or better to say, in a certain series, ascending, and descending in regular order, we form the Diatonic Scale.

The scale consists of the number of eight tones in regular succession, named from the lower upward, thus: one, two, three, four, five, six, seren, eight; the eight, would, however, become one again in a next higher ascending scale.

Intervals.-The difference of pitch between any of the tones of the Scale is called an Interval.

## Teacher and Pupil.

Q. Would a tune be sung just as fast, or the movement be the same whether $\frac{2}{4}$ or $\frac{2}{8}$ measure? A. Yes.
Q. How can we then tell whether to sing faster or slower in certain parts of a tune.
A. There are generally certain signs and expressions, as well as the style of the movement provided for.

However, the words must be consulted (if in vocal music), what kind of movement will bring out the truest expression.
Q. What department have we so far been studying?
A. Rhythmics.
Q. How do you know.
$A$. The subject is Length.
Q. What is a certain series of tones ascending or descending in regular progression called?
A. The Diatonic scale.
Q. Of how many tones does this scale consist?
A. Of eight.
Q. How are they named?
A. From the lower upward; one, two, etc.
Q. What peculiarity is noticed by the eight?
$A$. It becomes one again of a next higher ascending scale.
$Q$. What is the difference between any two tones of the Scale called?
A. An Interval.
Q. Are these Intervals all alike?
$A$. No, some are longer, others smaller:

Steps and Ha!f-steps.-There are two kinds of Intervals, larger and smaller, in the regular progression of the Diatonic Scale, the larger ones are called Steps, the smaller, Half-steps.

The first half-step is found between the tones three and four; the second, between seven and eight; the other five Intervals are Steps.

The Diatonic Scale then represents seven Intervals, five of them being steps, two of them half-steps.

Teacher and Pupil.
Q. What are the large ones called? A. Steps.
Q. The smaller are said to be what? A. Half-steps.
2. How many Steps and Half-steps have we in the Diatonic scale? A. Five steps and two half-steps.
Q. How many intervals altogether? A. Seven.
Q. Where do you find the Half-steps.
$A$. Between three and four, seven and eight.
Q. Where the steps?
$A$. Between one and two, two and three, four and five, five and six, six and seven.
$Q$. What is the Diatonic scale sometimes called? A. A musical ladder.

## musical ladder forming the tones of the diatonic scale.

Ascending Scale.


## LESSON VII.

## MELODICS.

Syllables.-As an aid to all who wish to learn to read music, especial'y in classes, the following syllables are used in connection with the tones of the Diatonic scale. (Be it, however, clearly understood, that these syllables are not the names of these tones, but are only used to name the relative pitch of the tones in any Scale, in order to simplify the reading of Music.)

## SYLLABLES.

$$
\begin{gathered}
\text { Do, } \mathrm{Re}, \mathrm{Mi}, \mathrm{Fa}, \text { Sol, La, Si, Do. } \\
1, \quad 2,3,4,5,6,4,8 .
\end{gathered}
$$

These are Italian syllables, and are pronounced,Doe, Ray, Mee, Faw, Sole, Law, See, Doe.
 $\mathrm{Do}, \mathrm{Re}, \mathrm{H}, \mathrm{I}$, Descending Scale. $\quad$ Ascending Scale. $R_{e}, D_{0}$.

## SYLLABLES OF THE SCALE

We have now the Scale represented,
1st. By the names of the tones of the same, thus: one, two, three, four, five, six, seven, eight.

2d. By the syllables.

> Do, Re, Mi, Fa, Sol, La, Si, Do.

Notr.-The idea presented to the pupil by the introduction of the syllables is, the association of the tones of the Scale with the syllables becomes so intimate with the Pitch, as to call the same instantly to mind.

## Teacher and Pupil.

Q. What are the syllables called which are used in vocal music to aid the pupil in reading the same?
A. Do, Re, Mi, Fa, Sol, La, Si, Do.
Q. Are they the names of tones?
A. No.
Q. What do they represent, or name?
A. The relative Pitch of the tones of the Scale.
Q. From what language are they taken?
A. From the Italian.
Q. Which is the first? A. Do. $Q$. Which the second? $A$. Re. $Q$. Which are alike in name?
A. The first and eight.

Sing the tones of the Scale, using the syllables, (taking care to pronounce the same correctly, not saying Sal for Sol, etc.; articulate distinctly so every tone is separate.)

Do, Re, Mi, Fa, Sol, La, Si, Do.
Also the following by syllables.
$\mathrm{Do}, \mathrm{Re}$.
1, 2, 3, 4, 5, 6, 7, 8.
Do, Mi.
$1,3,2,3,2,1,3,2,1$.
$1,2,3,4,1,4,1,2,1,4,1,3,4,3,2,1$.
$1,2,3,4,5,4,5,3,5,2,5,1,5,3,1$.
$1,3,5,6,1,6,5,6,4,6,3,6,2,6,1$.
$1,2,3,4,5,6,7,1,7,2,7,3,7,4,7,5,7,6$, 7, 8.
$1,3,5,8,5,3,1,2,3,1,3,4,1,4,5,1,5,8$.
$1,3,2,4,3,5,4,6,5,7,6,8,7,6,5,4,3,2,1$.
$1,4,6,8,6,4,1,3,6,8,6,3,1$.
Q. What is the correct and distinct sounding of each tone of the Scale called?
A. Good articulation.

## LESSON VIII.

melodics.
Staff.-There being eight tones, each differing in pitch from the other, we must hare something to represent this difference; and for this purpose, we have five parallel lines with the four intervening spaces, called the Staff.

Degrees.-Each line, and every space, is called a Degree; thus we have nine degrees on the staff, five of them being lines, and four, spaces.

They count from the lower one upward; thus the first line is the first degree, the first space is the second, etc.

Added Lines and Spaces.-There are often small lines added above or below the staff, and between the same are caused the added spaces.
(Remember that the Staff is complete with its five lines and four spaces.)

THE STAFF COMPLETE.
Degrees.


THE STAFF WITH ADDED LINES AND SPACES.
-2d ditto.
-1st added line above.
1st added space above.


1st added space below.
-1st added line below.

## Teacher and Pupil.

Q. What are the five lines and four spaces called?
A. The Staff.
Q. How many degrees does the Staff consist of?
A. Nine.
Q. How many of them are lines?
A. Five.
Q. How many spaces?
A. Four.
Q. What does the Staff represent?
$A$. The difference of Pitch.
$Q$. Do the small lines and spaces above or below the staff belong to it, or are they added?
A. They are added.
Q. What other name than the first line couid you give for the same?
A. First degree.
Q. For the first space?
A. Second degree.
Q. Is the staff of a Rhythmic or a Melodic character?
A. Melodic.
Q. Why?
A. It represents Pitch.
Q. Is the representation of the Staff here given, with its added lines or spaces complete, as regards the compass usually comprised in vocal music?
A. Yes, it is.
Q. Is the lower line always the first?
A. Yes.


The above represents the Staff, with added lines and spaces, on which all vocal music is written.

## LESSON IX.

## MELODICS.

Cleffs.-As there is a marked difference between the adult male and female voice, and in order to give each class of voices their separate staff, we will introduce characters representing its appropriate class.

These characters, so to say, give us the Key to the voices to be represented, they are called Cleffs.
The Treble Cleff represents the staff suited in pitch to female and childrens' voices.

The Bass Cleff ), or e: represents the staff suited in pitch to the adult male voice.

For the purpose of simplifying the reading of music for the higher male voices, a separate cleff is sometimes given, called the C Cleff, or Tenor.

The Staff with the different cleffs.


Teacher and Pupil.
Q. Which other line beside 1 and 5 is easily distinguished?
A. The 3d, it being in the centre.
$Q$. What are the characters called which indicate the class of voices represented by the staff?
A. Cleffs.
Q. Which Cleff represents female voices?
A. The Treble.
Q. Which the adult male?
A. The Bass.
$Q$. Which class of male voices is represented by the C , or Tenor cleff?
A. The higher males voices.
Q. By what is the Pitch of the staff named in either cleff?
A. By the first seven letters of the alphabet, A, B, C, etc.
$Q$. Does the Pitch, or the letters representing the same ever change, or are they always the same?
$A$. They never change the pitch of their natural

The different Pitches are named by the first seven letters of the alphabet.


The compass of the human voice represented in both cleffs.


Note.-As a Guide to the letters on the lines of the Treblestaff, Every, Good, Boy, Does, Finely.
$1,42,3, \quad 4, \quad 5$.
The Treble cleff on the staff, with added lines and spaces.


## Teacher and Pupllo

Q. What is the first line of the staff in the Treble cleff called?
A. E; 2d line, G ; 3d, B ; 4th, D; 5th, F.
Q. What five words would form a Guide?
A. Every, Good, Boy, Does, Finely.
Q. What word do the four spaces spell?
A. F, A, C, E,-Face.
Q. The Treble cleff winds around which line?
$A$. The second.
Q. What is its name?
A. G.
Q. What is this Cleff sometimes called?
A. The G cleff.
Q. What other name has the middle line between the Bass and Treble cleff?
A. Middle C.
Q. What is the Letter or Pitch name for the first line of the. Bass cleff?
A. G; 2d, B; 3d, D; 4th, F; 5th, A.

The Tenor or C cleff usually represents the same letters as the Treble cleff, only the Pitch is eight tones, or an octave lower, being for male voices.

Guide to the letters of the lines in Bass cleff.
Good, Boys, Do, Finely, Always.


Guide to the spaces. All, Cases, Easy, Gained.
The Scale placed on the staff.


It will be noticed that one and eight are the most important tones of the Scale; indeed, the same would not seem finished by omitting this tone, it is called the Key-note.

## LESSON X.

melodics.
The Staff and Model Scale.-The scale will always take its name from the Letter or Pitch upon which it

## Teacher and Pupit.

Q. What is the Guide?
A. Good, Boys, Do, Finely, Always.
Q. What is the name of the first space?
A. A; 2d, C; 3d, E; 4th, G.
Q. What Guide have you?
A. All, Cases, Easy, Gained.
Q. What letters are usually represented by the Tenor cleff?
$A$. The same as the Treble.
Q. How much difference is in the Pitch between the two cleffs?
A. Eight tones, or an octave.
Q. How many Octaves are comprised in the Compass for the human voice?
A. Three octaves.
Q. Which seems to be the most important tone of the Diatonic scale?
$A$. The first or eight.
Q. By what peculiar name is this first or eighth tone known?
A. It is called the Key-note.
Q. Why?
A. Because it is the foundation of our Scale as well as the end of the same. It forms our Base of construction, or better, the key to the Structure.
$Q$. What kind of Pitch do letters represent.
A. Absolute Pitch.
Q. How are Scales upon a Staff named, or what gives them their name?
$A$. The letter upon which they are founded.
Q. What would a Scale be called when founded upon the letter C?
A. The Scale of C, or the Model scale.
is founded, thus, when a Scale is founded on the Letter or Pitch of C, it is called the Scale of C.
(It is often known by the Natural scale though it is no more so, than any other.)

We will call it the Model scale.
The Model Scale with its Pitch, Syllables, and Scale Names,


## Teacher and Pupil.

Q. What is this Scale sometimes called?
A. The Natural scale.
Q. Is this scale more natural than any other?
A. No.
Q. What is the Pitch of our Key-note?
$A$. The Pitch is C .
$Q$. Is there any difference between saying Scale, or Key?
A. A scale requires the tones to follow in regular succession upward or downward, while in a Key, tones may be placed to any position of the staff, and still belong to the key.

## CLASSIFICATION OF VOICES IN SEPARATE STAFFS.

Soprano.


Alto.


The four parts are here presented with their usual compass, each extending to about an octave and a half, and each upon their separate staff.

Music is also written with the four parts upon only two staffs, when the Bass and Tenor take the lower, and the Alto and Soprano the upper staff.

## Teacher and Pupi.

Q. How can we tell, if a pieces of music is writter in the Key of C. A. Because there are no characters, or any signs placed on the staff to change it from the Model scale ; the half step is not changed.
$Q$. Must the half step then always be retained between 3 and 4 , and 7 and 8 of the Diatonic scale.
A. Yes, it must.

THE FOUR PARTS WRITTEN ON TWO STAFFS.


A brace shows us how many staffs are to be used at the same time; it connects the staffs which are required for the different parts.
In an exercise like the foregoing, it may be asked, how do we know what the several Notes are called? for while all four parts show the Letters plainly, how can wo read by the syllables? The first question, have we the Key of C ? is answered. One, then falls on the letter C, like in Bass and Alto. By counting from C upward, the pupil will find that the Tenor note, G, is the fifth from C, in the Bass; that the Soprano is E, the third from C, in the Alto; consequently, we must have the fifth tone, or Sol, in the tenor, and the third tone, or Mi, in the Soprano.
Q. How many parts have we usually in music?
A. Four.
Q. How do we obtain four parts, when we have only two class of voices, male and female.

1. Each class is divided into higher and lower voices.
Q. What are the lower male voices called? A. Bass.
Q. The higher? A. Tenor.
Q. What the lower female voices? $A$. Alto.
$Q$. The higher? $A$. Soprano.
Q. About how far does the compass of each voice extend? $A$. One octave and a half.
Q. How do the voices range in pitch?
A. The lower are Bass, the next Tenor, next Alto, and the highest, Soprano.

Remember, that the Key-note is always One of the seale.

Should a piece of music commence with either three or five, you can readily determine the same by eounting from the Key-note upward; one, two, etc., or if downward, eight, seven, etc.

## LESSON XI.

MELODICS.
Transposition.-The pupil will no doubt, by the foregoing lesson, foel interested to know how to tell when the Key-note falls on any other letter than C, and why the ehange.

It has been noticed, that the half step in the Diatonic seale must eome between 3 and 4 , and 7 and 8 ; this will leave the half steps on the staff between the letters E and F, and B and C.

But if a eharaeter like this ( $\#$ ), called a Sharp, be placed upon the degree $F$, the effeet of which will be to eause that letter to be raised or sharpened to the amount of a half step, and would eonsequently bring the piteh of $\mathrm{F} \#$ a whole step distant from degree E ; this would disarrange the Diatonie scale in leaving a Step instead of a Half-step betwcen three and four of the scale; therefore we must find a now resting place for the Key-note, so as to retain the half-step in the scale.

The quickest way to find the new position for the Key-note is, that the last sharp placed on the staff represents the seventh tone of the New scale, and the next degree above is the Key.

## Teacher and Pupil.

$Q$. What use is the Braee? A. It shows how many staffs are to be used to earry the parts.
Q. Is One or Do always the same as the Key-note?
$A$. We will say yes; for the present let it be so understood.
$Q$. How would we proceed, suppose an exereise does not commence with the Key-note? $A$. Count the degrees from the key upward, if above; downward, if below it; whatever number of the degree the note is placed on gives the eorresponding number of Scale tone.
Q. Is the Key-note always placed on C? A. No.
Q. What other letter may it be placed on?
A. Either of the seven.
$Q$. What eauses the removal?
A. Characters ealled Sharps, Flats, etc.
Q. What position do these eharaeters assume when ehanging our Key-note? $A$. The position of Keysign; or, better ealled, Signature.
Q. What is said to take place? A. Transposition.
Q. Why do Signatures change the Key?
$A$. The effect of them on the dcgrees of the staff is to ehange the order of Intervals from the Model seale.
$Q$. What effeet has the Signature of one sharp on the fifth line?
A. It raises the same in piteh a half-step.
Q. Does it effect any other degree?
A. Yes, the first space.
Q. Why? A. Because it is the same letter as the fifth line.
$Q$. Do Signatures then effeet the letters upon which they are plaeed, wherever they may be found?
A. Yes.

## TBANSPOSITION BY SHARPS.



Here the degree F is effected hy the sharp placed upon it, which becomes the Signature.

Tone seven is represented by the last sharp, consequently 8 , or the Key-note, stands next above on the letter G; or, counting downward, we find 1 on the second line, G ; either way of counting is correct.

One sharp, then, is the key of G. The pupil will find the first half-step between $B$ and $C$, and the second between $\mathrm{F} \sharp$ and G .

Thus it will be found in all transpositions by sharps, the last, or the right hand sharp, represents always degree seven of the New scale.

The pupil will remember that tone one, or eight, is the Key-note, consequently we count the syllables Do from that position.

Do, one, or eight, is all the same thing in the scale.

## Teacher and Pupil.

Q. Must the half-step be between 3 and 4 , and 7 and 8 , in the new key or scale, as well as in the model one?
$A$. It dare never be changed in any scale.
$Q$. Can you give me any guide by which to detect instantly the new position for the Key-note?
$A$. The quickest way to detect it is, the last sharp is always degree seven of the new scale; that is, the line or space, or the letter upon which it stands is the pitch seven of the Diatonic scale. Again, the degree above the last sharp is the Key-note.
$Q$. What is the name of the Key by the signature of one sharp? A. Key of G.
Q. What is, then, the Signature to the Key of G?
$A$. One sharp; two sharps is the key of $D$; three sharps, A; four sharps, E; five sharps, B; six, F \#
$Q$. Why $\mathrm{F} \#$ ? $A$. Because the degree F is effected by the signature, a half-step.

Q. What is the signature to the key of D ?
$A$. Two sharps. Q. The key of A? A. Three sharps. Q. E? $A$. Four sharps. Q. B? A. Five sharps. Q. F\#? A. Six sharps.
Q. Do these signatures always remain on the degrees where they are placed, or may we place them to any other degree? A. They have their fixed position, and dare no' je changed.

## LESSON XII.

## MELODICS.

Transposition by Flats.-A charucter used to lower or flatten a Degree, a half-step is called a Flat b.

If a flat be placed on the third line of the staff, it would lower that Degree to the amount of a halfstep ; consequently it would leave a whole step between the Pitch of the third line, or Bb , to C , and would also disarrange the order of steps and half-steps of the Model scale. Therefore, we must, like by the sharps, find a new home for the Key-note.

The last flat always represents the fourth tone of the new scale.

## Teacher and Pupil.

$Q$. What effect has a flat when placed upon any degree of the staff?
$A$. It lowers or flattens the same one half-step.
Q. Have they the same effect on the degree of the staff, when placed as signatures as the sharps?
$A$. The same rule applies to flats, as by transposition of sharps, only flats lower the degrees, while sharps raise them.
Q. Does the effect of Signatures apply to each staff, or until it is removed by another?
$A$. Till removed by another signature; thus, a key may change within any staff by placing another signature, or recalling the one we have.
Q. What is the guide for the signatures of flats?
$A$. The last flat represents degree four, or tone four, of the new scale.


It will be noticed that another Guide in flats is, that the one previous to the last shows the Key-note, or where one or Do comes.

## GUIDE FOR FLATS.


GUIDE FOR SHARPS,


## LESSON XIII.

MELODICS.
Intervals.-The distance from any one tone of the Scale to any other, is called an Interval; the Interval from one to two, or two to three, etc., is called a Second.

The Interval from any one to its third higher, is called a Third; to its fourth higher, a Fourth; to its fifth higher, a Fifth; to its sixth higher, a Sixth; to its seventh higher, a Seventh; to its eighth higher, an Octave.

Intervals always reckon upward, unless otherwise specified. Two tones of the same pitch are said to be in Unison.

Major and Minor Intervals.-A Second consisting of a half-step, like from Mi to Fa , is a Minor second.

A Second of a Step, like Do to Re, is a Major second.
A Third consisting of a Step and Half-step, is called a Minor third.

A Third consisting of two Steps, is called a Major third.

A Fourth consisting of two Steps and Half-step, is called a Perfect fourth.

## Teacher and Pupil.

Q. Are there any other Guide?
$A$. The one previous to the last flat, is the Key.
One flat is the Key of F; Two flats, Bb; Three, Eb ; Four, Ab ; Five, $\mathrm{D} b$; Six, $\mathrm{Gb} \quad Q$. What is the signature to the Key of F? A. One flat. $Q$. To the Key of Bb ? $A$. Two flats. $Q$. Eb ? $A$. Three flats. $Q$. Ab ? $A$. Four flats. $Q$. $\mathrm{D} b$ ? $A$. Five flats. Q. Gb? A. Six flats.
Q. What is the Key Guide to flats?
A. Four, Boys, Eat, Apple, Dumplings, Greedily.
Q. What is the Key Guide to sharps?
A. Go, Down, And, Eat, Breakfast, First.
Q. What is the difference between any two tones of the Scale called? $A$. Interval.
$Q$. What is a Second? $A$. The Interval from any tone to its next higher.
$A$. What is a third? $A$. The Interval from a tone to its third?
Q. What is a Fourth? $A$. The Interval from a tone to its fourth.
$Q$. What is a Fifth? $A$. The Interval from a tone to its fifth.
Q. What is a Sixth? $A$. The Interval from a tone to its sixth.
$Q$. What is a Seventh? $A$. The Interval from a tone to its seventh?
$Q$. What is an Octave? $A$. The Interval from a tone to its eighth. Intervals reckon upward, unless otherwise specified.
Q. Are these Intervals, seconds, thirds, etc., all alike, or is there a difference?
$A$. They are not alike; some are larger, others smaller?

A Fourth consisting of three Steps, is called a Sharp fourth.

A Fifth consisting of two Steps and two Half-steps, is called a Flat fifth.

A Fifth consisting of three Steps and one Half-step, is called a Perfect fifth.

A Sixth consisting of three Steps and two Half-steps, is called a Minor sixth.

A Sixth consisting of four Steps and one Half-step, is called a Major sixth.

A Seventh consisting of four Steps and two Halfsteps, is called a Flat seventh.

A Seventh consisting of five Steps and one Halfstep, is called a Sharp seventh.

An Octave consists of five Steps and two Half-steps.
There are other Intervals, but as they are not generally studied, unless the science of harmony is the subject of study, (where special works are needed) they are here omitted.

## LESSON XIV.

## MELODICS.

Intermediate Tones and Chromatic Scale.-Between any of the tones of the Scale where the Interval is a step, a new tone, called Intermediate (Intervening), may be formed; this is done by the use of sharps $\#$ and flats $b$, and in certain keys, by the use of a character called a natural A , which, as its name implies, will leave a degree natural.

Thus, we may have five Intermediate tones, as there are five Intervals of a Step each, in the Diatonic scale.

Accidentals.-These sharps, flats, etc., when forming Intermediate tones, are called Accidentals. The

## Teacher and Pupil.

Q. What kind of a second from E to F ?
A. A smaller or Minor second.
Q. What kind from C to D .
A. A larger or Major second.
Q. What kind of third is a Step and Half-step?
A. Minor? Q. What kind of third, two Steps? A. Major. Q. What kind of fourth, two Steps and Half-step? A. Perfect. Q. What kind of fourth, three Steps? A. Sharp. Q. What kind of fifth, two Steps and two half? A. Flat. Q. What kind of fifth, three Steps and one half? $A$. Perfect. $Q$. What kind of sixth, three Steps and two half? A. Minor. $Q$. What kind of sixth, four Steps and one half? A. Major. Q. What kind of seventh, four Steps and two half? A. Flat. $Q$. What kind of seventh, five Steps and one half? $A$. Sharp. $Q$. What kind of Interval, five Steps and two half? A. Octave.
Q. Unison consists of what?
A. The same pitch.
Q. What are the tones called which may be formed between any tones of the Scale where the Interval is a step?
A. Intermediate.
Q. What effect has a sharp on a Degree?
A. It raises the degree a half step.
$Q$. What is the effect of a flat?
$A$. It lowers a half step.
Q. What effect has a natural?
$A$. It restores a degree to its natural pitch, or removes the effect of $b$ or .
$Q$. What are these characters called, when found within any measure of a tune?
A. Accidentals.
tones produced by the use of Accidentals are called Intermediate.

The effect of Accidentals continue through the measure. Should the pitch of the same degree pass to the next measure uninterrupted, it will effect the next measure also.

Chromatic Scale.-If you add the Intermediate tones in regular progression with the tones of the Diatonic scale, we form the Chromatic scale, which consists of twelve Intervals, each being a half step, thus:-
One. Sharp One. Two. Sharp Two. Three. Four. Sharp ${ }^{7,}$ Four. Five. $\quad$ Sharp ${ }^{8,}$ Five. $\quad \stackrel{10,}{\text { Six. }} \quad$ Sharp ${ }^{11,}$ Six. 12, 13.

Seven. Eight.
Tones descending,-Eight. $\stackrel{13}{12,} \quad$ Seven. $_{\text {Flat }}{ }^{11,}$ Seven.
 Flat ${ }^{4}$ Three. Two. Flat Two. $\quad \stackrel{2}{2}$.

## Teacher and Pupil.

Q. What are the tones produced by the use of Accidentals called? A. Intermediate tones.
Q. How long will the effect of Accidentals hold good ? $A$. Within the measure.
$Q$. When will it pass beyond? $A$. When the pitch continues to the next measure uninterrupted.
Q. What new scale is formed by the Intermediate tones in connection with the tones of the Diatonic scale?
A. Chromatic scale.
Q. How many Intervals are found in the Chromatic scale? $A$. Twelve.
Q. How many are half-steps? A. All.
Q. What are the names of these tones?
A. One. Sharp One. Two. etc. Ascending by \#, Eight. Seven. Flat Seven, etc., descending by b.
Q. How are the syllables, ascending?
A. Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.
Q. Descending?
A. Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.
Q. Name the letters in C Scale ascending?
A. C, C\#, D, D\#, E, F, F\#, G, G\# A, A\#, B, C; descending; $\mathrm{B}, \mathrm{B} b, \mathrm{~A}, \mathrm{Ab}, \mathrm{G}, \mathrm{G} b, \mathrm{~F}, \mathrm{E}, \mathrm{E} h, \mathrm{D}, \mathrm{D} b, \mathrm{C}$.

## CHROMATIC SCALE.

Do. Ascending. Do. Descending.
Do.


Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

## LESSON XV.

## MELODICS.

Minor Scales.-There is still another Scale, consisting also of eight tones, but differing in the order of intervals from the Diatonic scale, which has already been explained. This new scale is called the Minor scale, (or Diatonic Minor scale.)

The Minor scale will be found to be especially suited to any plaintive expression, or sympathetic emotion, while the former Diatonic scale, which we will call the Major scale, seems to be suited more especially to any joyous, cheerful, etc., expression.

There are three forms of the Minor scale used in music.

The Natural Minor, said to be so because it retains all the tones of the Diatonic scale, commencing with La , as tone one; Si , tone two, etc.

$$
\underset{1}{\mathrm{La}}, \underset{2}{\mathrm{Si}}, \underset{4}{\mathrm{Do}}, \underset{5}{\mathrm{Re}}, \underset{6}{\mathrm{Mi}}, \underset{7}{\mathrm{Fa}}, \mathrm{Sol}, \underset{8}{\mathrm{La}}
$$

It will be noticed this brings the half step between tones 2 and 3, and 5 and 6, La is the Key-note. (This scale is seldom used.)

The Melodic Minor introduces both sharp Six and sharp Seven, (that is, Fa and Sol are both taken away and in place Fee and See are used, in ascending, while it descends natural,-

$$
\begin{aligned}
& \text { La, } \underset{2}{\mathrm{Si}}, \underset{3}{\mathrm{Do}}, \underset{4}{\mathrm{Re}} \underset{5}{\mathrm{Mi}}, \underset{6}{\mathrm{Fe}} \text {, See, } \mathrm{La}_{8} \text {. } \\
& \text { La, Sol, Fa, Mi, Re, Do, Si, La. }
\end{aligned}
$$

The Melodic Minor scale is sometimes called the Irregular form, because, with its ascending minor, it descends with the natural form.

## Teacher and Pupit.

Q. What other Scale have we besides those already introduced? A. The Minor scale.
Q. How can a Minor generally be detected from a Major? A. By its plaintive, sympathetic expression.
Q. How can a Minor otherwise be detected?
A. Its distinguishing feature from the Major is its Minor third, Step and Half-step.
Q. How can you tell the Natural form?
A. It retains all the tones of the Diatonic scale.
Q. What is the Key-note? A. La.
Q. How can you tell the Melodic form?
$A$. It introduces the sharp Sixth and Seventh ascending.
$Q$ How can you tell the Harmonic form?
A. It introduces the sharp Seventh.
Q. Is the Key-note always La in the Minor scales?
A. It is.
Q. Name the letters of the Model scale, Natural form? A. A, B, C, D, E, F, G, A.
Q. Model scale of Harmonic form?
$A . A, B, C, D, E, F, G \#, A$.
Q. Of the Melodic form ascending?
A. A, B, C, D, E, F\#, G\#, A.
Q. Descending? A. A, G, F, E, D, C, B, A.
Q. Sing the syllables to the tones of the Harmonic form? A. La, Si, Do, Re, Mi, Fa, See, La.
Q. Is the Minor scale more difficult to sing than the Major?
$A$. They are generally looked upon as more difficult, on account of some of the Intervals not being used in the Diatonic scale. But mostly for want of practice.
Q. Is the harmony of Minor music good?
$A$. The harmony is grand.

The Harmonic Minor differs from both forms, by using the sharp Seven, both ascending and descending; its tones are,-

$$
\underset{1,}{\mathrm{La}}, \underset{2,}{\mathrm{Si}}, \underset{4}{\mathrm{D}}, \underset{5}{\mathrm{Re}}, \underset{6}{\mathrm{Mi}}, \underset{7}{\mathrm{Fa}}, \mathrm{See}, \underset{8}{\mathrm{La}} .
$$

The half-steps are between 2 and 3,5 and 6, and 7 and 8. In the Interval between 6 and 7 , will be found a step and half-step, while the other three Intervals are steps.

Every Major key has its relative Minor, and every Minor its relative Major key. The relative Minor is

## Teacher and Pupu.

Q. Is Minor music more diffiailt to read than Major? $A$. Not particularly so.
Q. Would you prefer Minor music to Major for any solemn occasion? $A$. Most assuredly.
Q. Why? $A$. The sympathetic emotions of the heart are more quickly awakened by the strains of the Minor chords.
Q. Is it necessary that the sympathies and emotions of the heart should correspond with the expression or effect desired to be produced?

- $A$. The heart must feel what the voice speaks.

MODEL MINOR SCALES.


La, Si, Do, Be, Mi, Fa, Sol, La.


Harmonic Form.

La, Si, Do, Re, Mi, Fa, See, La.
always three degrees lower than the Major; or if a Major commences on any line, the Minor is always a line lower; spaces the same. Or a Major is always a line or space higher than the Minor key.
$\mathrm{A}, \quad \mathrm{B}, \quad \mathrm{C}, \quad \mathrm{D}, \mathrm{E}, \quad \mathrm{F}, \quad \mathrm{G} \quad \mathrm{A}$.
Q. How can you detect quickest the relative Minor to any Major key? A. It is always the third degree of the staff below the Major. Q. If a Major key stands on the second line, where do you find the


## Teacher and Pupil.

Minor? A. On the first line, or if Major, stands on any space; Minor, space lower. Q. How can you detect quickest the Minor Key-note in sharps? A. It is found next degree below right-hand sharp. $Q$. How in flats? $A$. It is found on the line or the space above the one where the last or right-hand flat is found. Q. Name the keys of the Minor Model scale? A. A Minor, one sharp; E Minor, etc. Q. Name signature to $\mathrm{F} \#$ Minor? $A$. Three sharps, etc.

SIGNATURES AND KEYS OF THE MINOR SCALES.


Guide for sharps. The Minor key is always next below last sharp.


Guide for flats. The Minor Key-note is always the space or line above the one where the last flat is placed.

## LESSON XVI.

MISCELLANEOUS.
Repeat.-Dots placed across the staff, $\frac{\vdots}{\vdots}$, or $\left[\begin{array}{l}\vdots \\ \vdots\end{array}\right.$, or $\frac{\doteqdot}{\vdots}$ 흔 called Repeat.

Endings.-1st time, $2 d$ time. called first and second ending. Omit the second ending, when singing or playing the first time; and in repeating, omit the first ending, and pass to the second.

Pause.- $\curvearrowleft$, to prolong beyond the usual time, to hold or dwell on the tone; when above a rest, prolong beyond its usual length.

Tie. When two or more notes are on the same degree, and connected by a curve , they stand for one sound, prolonged to the time indicated by the notes.

Da Capo.-D. C., means the beginning; or better, go to the beginning.

Dal Segno.-D. S. the sign, or go to the sign, $£$.
Fine.-Finish or close, the end.
Syncopation.-Syncopate, when accenting any unaccented part of a measure and going to the accented part.

## Teacher and Pupil.

$Q$. What is the meaning of dots placed across the staff?
A. To repeat a certain part.
$Q$. What is meant by 1 st time, 2 d time?
$A$. First and second ending.
Q. What shall we do ?
$A$. First time omit second ending, in the repeat omit first ending.
Q. What is meant by a pause?
A. To prolong the time beyond that indicated by the note or rest over which it stands.
Q. What is the meaning of a tie?
A. Notes standing on the same degree, when connected by a tie, shall be held, as if the same where only one tone prolonged to the time indicated by the notes.
Q. What is the meaning of D. C. ?
A. Da Capo.
Q. What shall we do?
A. Go to the beginning.
Q. What is the meaning of D. S.?
A. Dal Segno.
$Q$. What does it indicate?
A. Go to the sign $5:$
Q. What is the meaning of the word Fine?
A. Finish or close.
Q. What is syncopation?
A. To accent a unaccented part of a measure, and pass to the accented part.

## LESSON XVII.

DYnamics.

Form of Tones.-If it is true, as stated, that the heart must be in sympathy with the subject, and the expression and effect desired to be produced, there must be, especially by a company of performers, some certain signs, guides, or rules given by which all can be governed in regard to expression.

Mezzo.-A tone formed with medium power, the abbreviation is $m$; pronounced Met-zo.

Piano.-A tone softer than mezzo, rather a soft tone, abbreviation $p$; pronounced Pee-alh-no.

Pianissimo.-A very soft tone, abbreviation $p p$; pronounced Pee-ah-nis-si-mo.

Forte.-A tone louder than mezzo, rather a lond tone, abbreviation $f$; pronounced For-te.

Fortissimo.-A very loud tone, abbreviation ff, pronounced For-tis-si-mo.

Mezzo Piano.-Medium soft, mp.
Mezzo Forte.-Mcdium loud, mf.
Organ Form.-Commenced, continued, and ended with the same degree of power; it is also called Organ Tone, $=$.

Crescendo, Cres., commence soft, increasing to loud; pronounced Cre-shen-do, sign, $\longrightarrow$.

Diminuendo, Dim., commence loud, diminishing to soft; pronounced Dim-in-oo-en-do, sign, $=$.

Swell.-Union of Cres. and Dim.
Pressure Form.-Sudden Cres., sign, $<$, or $<>$.
Sforzando.-Sudden Dim., explosive sign, $>$, or $8 f$, $8 \%$.

## Teacher and Pupil.

Q. What is the third department called?
A. Dynamics.
$Q$. What is meant by it? A. Musical expression; or all that which treats of force or power, giving life and soul to music.
$Q$. What is a tone called that is formed with medium power? $A$. Mezzo.
Q. What is the abbreviation? A.m.
Q. A soft tone? A. f'iano.
Q. Abbreviation? A. $p$.
Q. A very soft tone? A. Pianissimo.
Q. Abbreviation? A. pp.
Q. A loud tone? A. Forte.
Q. Abbreviation? A. $f$.
$Q$. A very loud tone? A. Fortissimo.
Q. Abbreviation? A. ff.
Q. A medium soft tone? Mezzo piano.
Q. Abbreviation? A. mp.
Q. Mezzo Forte means what? A. Medium loud.
Q. What is the abbreviation? A. mf.
Q. What is an Organ Tone?
A. A tone commenced, continued, and ended with the same power.
Q. What is said of Crescendo?
A. Commencing soft and increasing to loud.
Q. What is Diminuendo?
A. Commencing loud and diminishing to soft.
Q. What of a Swell? A. Union of Cres. and Dim.
Q. Of a Pressure Tone? A. Sudden crescendo.
Q. Of Sforzando? $A$. Sudden diminuendo.

## LESSON XVIII.

## DYNAMICS.

Tones and Movement-Is an important musical expression for the teaeher to dwell on to impress upon his pupils, if he be a faithful teaeher.

Legato.-Closely connected, smooth, gliding style, $\overbrace{\text {, the }}$, the same is often used for a tie, Le-gah-to.
Staccato.-Short, distinct, pointed, Stackah-to, sign, 1 : 1 .
Portamento. - Graceful, instantaneous gliding, or anticipating the coming tone; blending of one tone with another.

Semi Staccato.-Medium between staccato and İegato,
Martellato.-In distinet marking tones, energetic, joyful style, nearly allied to sforzando, often indicated by the same eharacier, $>$.

Movements. - The styles of movements in common use are,-Moderato, moderate; Allegro, fast; Andente, slow; Adagio, very slow; Allegretto, medium fast; Andantino, medium slow.

Con spirito--Spirited, or with spirit.
Presto.-Very quiek.
Ritardo.-Slower, or ritard.
A tempo.-Original, or previous time.

## LESSON XIX.

dYnaitics.
Vocal Delivery.-The voice should dwell upon the vowels only, and prolong carefully the required time. Pronunciation in singing should be eontrolled by the same rules that govern eorreet delivery in speech; no substitution can be allowed.

## Teacher and Pupil.

Q. What should a teacher particularly try to impress his pupils with?
A. Vocal delivery.
Q. What is meant by Legato?
A. A smooth, connected, gliding style.
Q. How shall this sign be used as a tie?
$A$. It will connect the same as if it were one tone or souna.
Q. What is the opposite of legato ealled; that is, a short, distinct, pointed style? A. Staceato.
$Q$. What is meant by Portamento?
A. A graceful blending of one tone into another.
Q. What is Semi staecato?
A. Medium between staecato and legato.
Q. What is Martellato?
A. A distinct, energetic, marking style.
Q. What is indieated by Movement?
A. The style or manner of singing or playing a piece of music.
Q. What does Moderato mean? A. Moderate. Q. Allegro? A. Fast. Q. Andante? A. Slow. Q. Adagio? A. Very slow. Q. Allegretto? $A$.

Medium fast. Q. Andantino? A. Medinm slow.
Q. What does Con spirito mean? A. With spirit.
Q. What of Presto? A. Very quick.
Q. Ritardo, or Rit.? A. Slower.
(). What means $A$ tempo, or Tenipo?
A. Preeeding time or movement.
Q. What is meant by good pronunciation?
A. The eorrect and distinct sounding of the rowels, Tonic element.

Let the pronunciation be distinct, rich, and full ; and let the heart speak through the lips, to give soul to the words and music.

Consonants should be uttered quickly, distinctly, and with great precision; avoid all indistinctness of them in the articulation of the words; yet there should be no harshness in uttering them. Be careful that you don't join them to the wrong word, like Snow-s ave, for Snows have; Rain-s ave; for Rains have poured; Signal-s till, for Signals still; A-notion, for An ocean; Lasts-till night, for Last still night; On neither, for on either, etc.

Careful and distinct articulation, pronunciation, and enunciation, are of the utmost importance.

Accent, Emphasis, Pause.-The pupil will remember that Accent, Emphasis, and Pause are some of the beauties of elocution. If the soul of poetry is to be brought forth, with the aldition of musical expression, the spirit of the words must be preserved in connection with the laws of music, yet the latter mist never be permitted to conflict or set aside the laws of clocution. Let the Speech and Song unite and give a liberal interpretation to both, to enable the Singer to grasp the spirit of both, making the emotional character of the poetry his own, surrender himself to his work, to produce living song, and so communicate with the sympathies and emotional fcelings of his audience, that, both enraptured, shall experience a forctaste of the Grand Song, when all the Redeemed shall join in that land where song and praise shall be forever.

Teacher and Pupil.
Q. Must the voice dwell to the full value of the note required on the vowel sound? $A$. Yes.
$Q$. Can we not in a long tone dwell partly on the Consonant? $A$. Never.
Q. Should the Consonants be sounded? A. No.
Q. Must they be uttered quickly, distinctly, and with great precision? A. Always.

Sing the following; read it first:-
Haste thee, winter, haste away, Far too long has been thy stay; Far too long thy winds have roared, Snows have beat, and rains have poured;
Haste thee, winter, haste away, Far too long has been thy stay.
Q. What is said of Accent, Emphasis, and Pause in regard to singing? $A$. The laws to which they are subject in reading should also be generally preserved in singing. $Q$. If poctry is to receive, in addition to its beauties, a musical expression, must it not be subject to its laws? A. Yes, unless they should come in conflict with the laws of elocution, which cannot be permitted.
Q. What would be the best course to pursue in that event? A. Give a liberal interpretation, uniting both Speech and Song, to enable the singer to grasp the spirit of both, but retaining the emotional character of the poetry always.
?. How will poetry and music be most effectually united? A. By the performer making the poetry his own, pouring forth, not the words from his lips only, but speaking from his whole heart, with all the power and emotion surrendered to song; his audience will catch the spirit, and both soar aloft enraptured in a world of song.

PRACTICAL DEPARTMENT.
Lesson $\mathbf{x x}$.
RHYTHMICS.
Measures.-Bars.-Rests.-Quarter Notes.-Half Notes.-Double Bars.-Accent.-Double Measure.Beating Time.-

1. $\dot{p} p|\dot{p} p| \dot{p} p|\dot{p} p| \dot{p} p|\dot{p}| \dot{p} p|\dot{p}| \mid$
2. Down up. d. u. Sing syllable Do.

$\dot{p} p p|\dot{p} p p| \dot{p} p p|\dot{p} \hat{p} \dot{p} p p| \dot{p} p \mid \dot{p} p$ p | $p$ || 4. Triple measure. Whole measure rest. Dotted half-note.
 5. Quadruple measure. Whole-note. Accent down and right. Beats,-down, left, right, up.
 6. Sextuple measure, six beats. Same measure, two beats.


3. Eighth notes, four beats. Sing Do. Articulate distinctly.

4. Sextuple measure, two beats. Quarter and Eighth notes; Quarter rest.

5. Double measure. Quarter and eighth notes. Sing Do. Measure rest.
pio
if $r$

LESSON XXI.

## MELODICS.

Time marks. (Figures). Tone one, or Do ; two, Re. 1st line, 1st space. Degree 1 and 2.
11. What measure? Where accent?

12. What tone and degree added? If tone one is on first line, where is two? where three?

13. What do these figures indicate? Do they name the time? Pitch?

14. Would figures alone be sufficient in measures 1 and 5? Why not? Would notes give the time? Indicate the pitch? Are figures necessary?

15. What means the repeat? What first time? What second time?

16. What kind of time? What kind of notes? If Do is on first line, where is Mi? Re? Fa? Sol?

17. Which are preferable, notes or figures? Where is La if Do is on first line?


18, Keep correct time. Which beats are accented? Do on first line, Mi on second.


## LESSON XXII.

## MELODICS.

The Staff complete.-Diatonic Scale. How many degrees of the staff? How many tones in Diatonic scale? Which is the first?

20. If $\mathrm{D}_{\mathrm{o}}$, or one, is on the 2 d line, where is two? three? four? six? eight? five?

21. If one, or Do, is on the first space, where is two? four? five? three?

22. Reading Do on 3d line, where is Re? Mi? Fa? Sol (upper and lower)? Si? La?

23. Notice that Do may come on any degree of the staff. Always count up or down from the position of

24. Treble and Bass cleff. Letters. Model scale. Middle C. Added space.

25. Model key. Do on C.


## LESSON XXIII.

## MELODICS.


27. Key of what? Signature?
J. H. K., from "Reward."

28. What key? What signs? What measure? What sign D. S? What lntermediate tone? We must begin with the up beat in this exercise.


Fine.
D. S.

29. What key? Signature? Sign?

Fine.
J. C., from "Reward."


## LESSON XXIV.

## EXERCISES WITH DYNAMIC SIGNS.

31. Good pronunciation, enunciation, articulation. Sing from the heart.


Plead my cause, oh, blessed Sa - viour, In - ter - ces - sor at the throne, Lord of mer - cy, show thy


Hark, what mean those holy voi - ces, Sweetly sounding through the sky. Lo! th' angel - ic host re

joices, Heav'n-ly hal- le - lu-jahs rise.
Listen to the wondrous sto- ry,
Listen to the wondrous sto-ry,

33. Let the pupils give the expression required by the words.

Moderato.
J. H. K., from "Reward."


Sinner, haste, the call obey, Tread the straight and narrow way, Come with faith, and trust his word. Give thy heart unto the


Lord ; Do not falter, do not fear, Do not shed a falling tear, Jesus bids thee welcome here, Haste thee now, haste thee now.

## LESSON XXV.

RHYTHMICS, MELODICS, DYNAMICS.
Pronunciation.-Enunciation.-Articulation.-Intermediate tones. Accent. Pause. Emphasis. Delivery. 9 time. Three beats to the measure, accent each beat.


## GOLDEN SONGS.

Words by Miss Sarah Hamilton.
CHI WE LOVE TO COME.

crown for the children to wear,


There's a
crown,
there's a bright crown,

2. Oh! we love to come to our Sabbath home, When the six days' toil is o'er.
And read and sing of our heavenly King, And learn to love Him more.
3. Oh! we love to come to our Sabbath home, But we would not come alone;
We would each bring in, from the depths of sin, Some wretched, wand'ring one.
4. Whose feet now stray in the broad, broad way, Who know not of God or heaven; And would bid them taste of the blessed feast, Which our Father's love hath given.
5. Then toil we on till the race is won, And the pearly gates unfold, And we find our rest on the Saviour's breast, At home in the city of gold.

Words and Music by J. H. Kurzenknabe.


1. Go work in my vineyard, the lab'rors are few, Why will you in i-dleness stand? There's something for all, even
2. Go work in my vineyard, each dear little child Can find someslight errand of love; Some deed done in kindness, some
3. Go work in my vineyard, ye youth of the land, Go bring your light hearts to the task; Work cheerfully, knowing the


MISSIONARY'S FAREVELC.
Dedfeated to Mras. M. B. Hadley, Missionary to Africa.
Words and Music Rev. I .Baltzell.

2.

Hark! I hear ihe Master say, "Up, ye reapers! why so slow!" To the vineyard, far away, Earthly kindred, let me go.-Cho.
3.

Just beyond the rolling tide, The uplifted hand I see; Lo! the gates are open wide, And the lost are calling me.-Cho.
4. Father, mother, darling child, I must bid you all adieu; Far away in Afric's wild, There's a work for me to do.-Cho.
5. Bear me on, thou restless sea, Let the winds the canvas swell ;
Afrie's shore I long to sce;
Dearest friends, farewell! farewell!-Cho.

Words by Mrs. Annie Wittenmyer.

By permission.

Music by Wm. G. Fischer.


1. All glo - ry to Je-sus. be giv'n, That life and sal-va-tion are free; And all may be wash'd and for2. From the darkness of sin and despair, Out in - to the light of his love, He has brought me, and made me an
 given, And Je-sus can save e-ven me.

Yes, Je-sus is mighty to save, And all his sal-va-tion may Yes, $\mathrm{Je}-$ aus is mighty, etc.
migh-ty to save,

know,
On his bo-som I lean, And his blood makes me clean, For his blood can wash whiter than snow. va - lion may know,

3. Oh, the rapturous heights of his love, The measureless depths of his grace, My soul all his fullness would prove, And live in his loving embrace. -Chorus.
4. In him all my wants are supplied, His love makes my heaven below, And freely his love is applied, His blood that makes whiter than snow.-Chorus.

Words by Rev. I. Baltzell.


1. There's a place where my loved once are gone, Who have labored and suffered with me; Now ex-alt - ed with


Chorus.

meet on that beauti - ful shore, 'Twill be sweet,
when we meet, When we meet on that beauti-ful shore. 'Twill be sweet, when we meet, when we meet,


2 There's a place where the bright angels dwell In a pure and a peaceful abode:
O the joys of that home none can tell, But we know 'this the palace of God.-Chorus.

3 There's a place where the weary shall live,
When the sorrows of life are all o'er; 'Ti a home which the Saviour will give, 'This a home where well sorrow no more.-Chorus.

For a Funeral.


1. Gone! gone! dead and gone! To the home of joy on high; The battle's fought and won; Lay thy 2. Gone! gone! dead and gone! Thou hast gained the blissful shore; When sorrow's night is done, We will

faith - fula ar-mor by. Faithful ser - vant, fare thee well; Thou the hap - wy number swell, Where no meet to part no more. Faithful ser - vans, fare thee well; Here our hearts with sadness swell; But we


part - ing tear is shed, Where no heart has ever bled.
know 'tic Je-sus' will, He can all our sorrow's heal.

2. 

Gone! gone! dead and gone! From the home of toil and pain; But in yon blissful home, Faithful one, we'll meet again. Faithful servant, fare thee well, With the holy thou dost dwell; Thou art free from toil and pain: Fare thee well, well meet again.

Words and Music by J. H. Kurzenkwabe.


1. Christian see the joyous morning Calls us to this ho-ly place, Come, with love and faithadorn - ing, Humbly 2. Ev' - ry Christian heart re-joic-es, Joyous anthems fill the air, Smiling natures eheer the voices In the

to the throne of grace. Bells
are ringing, Children singing, Chris - tian men and women eome, To
the Lord their sacred house of prayer. ) Bellsare ringing, Childrensinging, Christianmen and women eome, To the Lord their


3 See the Lord, the King of glory,
Blesses with a bounteous hand,
While we read in saered story,
Tidings of Immanuel's hand.-Chorus.

4 Angel bands are drawing nearer,
Breathing peace, good will again ;
Christ more precious, heaven dearer,
Than of old on Bethl'ems plain.-Chorus.

Words and Music by W. M. Weekley.


1. I long to hear the


2 A land of rest, the saints' delight, The Christian's home on high, Where glory shines forever bright, And Christ is always nigh.-Cho.

3 Come, sinners, leave a world of care,
And journey with us, too ;
Come, live in mansions bright and fair, A home prepared for you.-Cho.


1. Believe it, dear children, that now is the time, To turn from the pathway of folly and crime; To
2. But if you should ask why the future wont do As well as the present that way to pursue, Re-

enter the way which the ransom'd have trod, The way which leads upward to glory and (God. Now is the time, member that death hovers over thy path, And over you gathers the tempest of wrath.


F But should you he sparest e'en to threescore and ten, E. Each year full of sorrow and shame will have been; - Ind what have you gained by this guilty delay? A heart hiss inclined to believe and obey.- Tho.
Now is the time; Believe it, dear children, that now is the time.
4.

Then now is the time to secure the "good part," That sanctifies while it rejoices the heart; - The day of acceptance is passing away; Then haste to the saviour, dear children, to-day.-Cho.


Pre - cious Je - sus, come and make me whole,
Ho - ly Spir - it, sanc-ti - fy my soul.

3. Precious Jesus, I am clinging

To the cross on which thou died; Help me, Saviour, help me quickly,

Speak, and I am sanctified.-Chorus.

4. Precious Jesus, I am trusting, Trusting in the crimson tide; Hallelujah, precious Jesus !

Now I feel thy blood applied.-Chorus,


1. $\left\{\begin{array}{c}\text { There's a land of light and love far away, Where the long-severed friends meet again ; } \\ \text { Where the long dark night, and toil-wearing day, Never tarnish the bright golden plain. }\end{array}\right\}$ Where the rude winter blast never

chills with its breath, Nor the darkling storm glooms the sky, Where the soul is free from sorrow and death, And the tear never more

2. 

To that golden shore some dear ones have gone, And we trust we shall meet them again, When that glorious morn, in lustre shall dawn, And we stand on the bright golden plain;
By the river of life, in the city of light, We shall roam with loved ones above; And with angels bright, thro' time's ceaseless flight, We will sing of a dear Saviour's love.
3.

Come, ye weary wand rers, come, come away,
To the home of the loved gone before;
Give your heart to Christ, no longer delay,
Let us meet on the bright golden shore;
Then we'll sing hallelujah to God and the Lamb,
Who has saved us from sorrow and pain;
Yes, we'll sing hallelujah to God and the Lamb,
When we meet on the bright golden plain.

3. Poets oft have sung her story, Painters decked her brow with glory, Priests her name have deified. Hallelujah, etc.
4. But no worship, song or glory Touches like that simple story, Mary stood the cross beside. Hallelujah, etc.
5. And when, under sore temptation, Goodness suffers like transgression, Christ again is crucified. Hallelujah, etc.
6. But if love be there, true-hearted, By no grief or terror parted, Mary stands the cross beside. Hallelujah, etc.
CROWN HIM LORD OF ALL.


crown him, crown him Lord of all,
And crown him,
crown him,
crown him Lord of
all.

2. Ye chosen seed of Israel's race, A remnant weak and small, Hail him who sares you by his grace, And crown him Lord of all.
3. Ye Gentile sinners, ne'er forget The wormwood and the gall; Go spread you trophies at his feet. D
And crown him Lord of all.
4. Let every kindred, every tribe,

On this terrestrial ball,
To him all majesty ascribe, And crown him Lord of all.
5. O, that with yonder sacred throng.

We at his feet may fall!
We'll join the everlasting song, And crown him Lord of all.'

2. That Rock's a Cross, its arms outspread, Colestial glory bathes its head; To its firm base my all I bring, And to the (ross of Ages cling. Some build their hopes, etc.
3. That Rock's a Tower, whose lofty height, Illumed with Heaven's unclouded light, Opes wide its gate beneath the dome.
Where saints find rest with Clirist at home.
some build their hopes, etc.






Je - sus for - ev - er lives, Ev - er lives, ev - er lives, Je - sus for - ev - er lives, Praise we his name.

2. Jesus forever reigns,

Crown we our King; His glory wakes the strains
Saints, angels sing.
Jesus forever reigns, etc.
3. Jesus forever loves;

Precious his grace;
Those whom he once approves, Live to his praise. Jesus forever loves, etc.

Concluded from opposite page.
3. Though for many ages past

She has braved the stormy blast, She's the old ship Zion as of yore;

Safe amid the rocks and shoals She has landed many souls, Safe at home, on Canam's"happy shore. We are sailing, etc.
4. Ho! ye sinners, hear to-day,

There is danger in your way! By the chart of folly you're misled;

There is danger underneath,
And above a storm of wrath, And the rocks of destruction are ahead.

We are sailing, etc.

Words arranged.
Music by Rev. I. Baltzelia


1. Hark, those bell-tones swectly pealing, "Children, come home" Far and wide melodious stealing," Children, come home," 2. Hark, the bell to prayer is calling, "Children, come home." See his saints before him falling ; "Children,come home."


Thro' each heart the voice is thrilling, Storms of grief and passion stilling; All the land with voices filling, "Children, come
There's a mansion far a- bove thee, Wheredwell spirits pure and lovely; Listen, how they sweetly call thee, "Children,come


3 Still the echoed voice is ringing, "Children, come home,"
Every heart pure incense bringing, "Children, come home." Saviour, round thy altar bending, May our souls, to heav'n ascending, Find with thee a home ne'er ending When we get home.


1. Oh, sometimes the shadows are deep, And rough seems the path to the goal, And sorrows, sometimes how they sweer'


Like tempests down over the soul. O, then to the Rock let me fly,

let me fly,
To the Rock that is high-er than

2. Oh, sometimes how long seems the day,

And sometimes how weary my feet;
But toiling in life's dusty way,
The Rock's blessed shadow how sweet !
O, then to the Rock let me fly,
To the Rock that is higher than I.
3. O, near to the Rock let me keep,

Or blessings, or sorrows preaail;
Or climbing the mountain way steep, Or walking the shadowy vale,

Then quick to the Rock can I fly,
To the Rock that is higher than 1.


 Chorrs.




Concluded from opposite page.
2. This life to toil is given,

And he improves it best
Who seeks by patient labor To enter into rest;
Then, pilgrim, worn and weary, Press on, the goal is nigh : The prize is just before thee,
There's resting by and by.-Chorus.
3. Nor ask, when overburdened, You long for friendly aid: "Why stands my brother idle? No yoke upon him laid?"

The master bids him tarry,
And dare you ask Him why?
Go, labor in my vineyard;
There's resting by and by.-Chorus.
4. Weak reaper in the harvest,

Let this thy strength sustain;
Each sheaf within the garner
Brings you eternal gain;
Then bear the cross with patience,
To fields of duty hie;
'Tis sweet to work for Jesus;
There's resting by and by.-Chorus.

2. Shall we meet the faithful

o-ver, When we're free from toil and eare, Shall we meet no more to pilgrims Who with us are toil-ing here? When our pil-grim-age is

fields are bright and fair? Shall we mect no more to sev-er, Shall we mect each oth-er there?


3 Shall we meet our loved and lost ones, Whom we loved with love most rare? When we reaeh the golden city, Shall we meet each other there? Shall we meet, \&c.

4 Shall we meet our blessed Saviour, In that far-off home so fair? Shall we sing his praise for ever? Shall we meet each other there? Shall we meet, \&c.

5 Yes, we'll meet again in glory,
When we're free from toil and care; If we live and die in Jesus,

We shall meet each other there.
We shall meet, \&c.


Music by Rev. I. Baltzell.


1. Ye val-iant sol - dies of the cross, Ye happy pilgrim band, Though in this world you suffer loss, Press


Chorus.

on to Canaan's land. Bear the cross . . . . bear the cross, . . . For we've all got the cross to Let us nev-ermind the scoffs or the frowns of the world,

bear, Bear the cross, . . . bear the cross,. . And you'll have the crown to wear. It will near-ly make the crown all the brighter to shine, When we have the crown to wear.



1. Oh, come, lit-tle children, your Saviour is calling, Oh, come, in the morning of vig-or and youth, Oh, come, while his hlessinis around you are falling, Oh, come, little ones, to the fountain of truth,


Chorus.


Oh, come, to the Saviour, Come, ask his kind fa-vor, And o-ver the riv-er you'll live ev-er-more.

2. Oh, children, your Saviour is plearling in glory,

Oh, hear him, obey him, your days may be few; Oh, hear him repeating the ever-blest story, "Oh, come to me, children, I'm yonr Saviour too." Chorus.-Oh, come to the Saviour, ete.
3. Then come to the Sr - iour, don't wait for the morrow ; How many have waited and saw not the day; And now in the regions of darkness and sorrow
'I hey sadly remember 'twas only delay.
Choris.-Oh, come to the Saviour, etc.

Concluded from opposite page.
2. Your Jesus nnce, "without the camp," Bought liherty for you; Then bravely fight for truth and right, And keep your crown in view.
3. Our bugle ne'er shall sound retreat

While Jesus leads us on;

We will not lay our weapons by Until we wear the crown.
4. Your weary feet shall walk the street All paved with gold, on high ;
And he who wore the crown of thorns, Will crown you in the sky.

3. Had we but an angel's wing, And an angel's heart of flame, Oh, how sweetly would we ring, Thro' the world, the Saviour's name. Cно.-Don't you hear, \&c.
4. Yet methinks if I should die, And become an angel, too, I, perhaps, like them might fly and the Saviour's bidding do. CHo.-Don't your hear, \&c.

Nords and Music by Kurzenknabe.
For Concert effect, let the Hosanna be sung by Infant Department, in another room.


1. Infant voic-es sweetly sing - ing, Mosan - na to the Lord, 2. Je - sus loves the children so, Hosan - na to the Lord, 3. They pro-claim in glad re-frain, Hosan - $2 \boldsymbol{z}$ to the Lord,

Prais - es to the heav'nly King, Ho When to sa - cred courts they go, HoSongs of hon - or to his name, Ho-

$\operatorname{san}-\mathrm{na}$ to the Lord;
san-na to the Lord;
san-na to the Lord;

List the strain, Hosan - na, Sound again, Hosan - na, There we hear Hosan-na, Sweet and clear, Hosan - na, Je - sus lives, Hosan-na, He receives Hosan - na,

Glo - ry be to An - gel bands are Hon - or, praise, and


## 4

When we've done with mortal praise, Hosanna to the Lord, One glad shout of victory raise, Hosanna to the Lord;
Then we'll hear, Hosanna,
Far and near, Hosanna,
Heavenly hallelujahs rise, Glory fills th' eternal skies, Hosanna to the Lord.


1. Come, let us search God's ho-ly word, And see what we can find

A-bout that lov-ing, gra-cious Lord, The
2. See there, how hum-ble was his birth, No bed but straw or hay; Though he was Lord of all the earth, He
3. He healed the sick, and raised the dead, The deaf and blind he cured; At his command the dev-ils fled, The

4. And when he was by sinner's hands, Scourged, crucified, and slain, He brake asunder all their bands, And rose to life again.-Chorus.
5. Who would not love a Lord so kind Or fear a God so great?
Whoever waits on him will find 'Tis not in vain to wait.-Chcrus.


1. $\{$ Wait to bid us
all a
wel - come, When the [OMit.
. $10-0 \quad 0 \mid 0:$
 wait-ing for our com-ing,
wait-ing, they are waiting,

wait-ing, they are wait-ing
lov'd ones, all the lov'd ones,

2. See them stand beside the river,

With the bright, angelic band; See them waving us a welcome, In the breezes on the strand.-Cho.
3. How they beckon us to join them, On the everlasting shore; Oh, my spirit longs to greet them, [Cho. Where we'll meet to yart no more. -
4. Soon we'll cross the rolling river, Soon we'll reach the golden shore; Soon we'll share a home in glory, With the lov'd ones gone before.-Cho.


1. O-ver the riv-er, the riv-er of time, Lies the bright land, of a verdure sublime, Val-leys of beauty in 2. 0 - ver the riv - er time never grows old ; There are enjoyments and pleasures untold; There is a ci a with 3.0 - ver the riv - er our sorrows will cease, Hush'd by the songs of a heavenly peace; When we get there what a

streets of pure gold;
Beau - ti - ful, beau - ti - ful home! Beau - ti - ful, beau-ti - ful home!
hap - py re-lease! Beau-ti - ful, beau-ti - ful home!


2. By passing storms I oft was driven,

As on the ocean tossed;
But sweeter calm at once was given,
When I the Jordan crossed.-Chorus.
4. How strange that I so long should roam;

A way so rough pursue,Shouldst make the wilderness my home, With Canaan just in view.-Chorus.


1. We are sail-ing on the old ship of Zi - on, We are sail-ing to the home of the blest; Where the 2. Mill-ions have al-read - y reached the blest har - bor, And are singing with the lov'd gonebe-fore; Nill - ions


Chorus.
 more are sail-ing o - ver the riv - er 'r'o their mansions on that beau - ti - ful shore. Whenthe, etc.

tempest passes o-ver, When the tempest passes o-ver, We will meet each other there on the shore.


3 Spread your canvas to the winds-let the breezes
Gently waft the noble ship to the shore;
All on board are sweetly singing to Jesus,
Who will bring them to the bright evermore.
Chorus.-When the tempest, etc.

4 When we all are safely landed in heaven,
We will gladly shout our dangers are o'er; We will walk about the beantiful city, And we'll sing the happy sing evermore.

Chorus.-When the tempest, etc.

Words from "American missionary;"
Andante.


The Lord hath need of me. In thee I still a-bide.


When tears on some sad face, In lonely vale I see,
The Lord is in that place,some noul hath need of me.

## 4.

Aeross the solemn tide
The Father's mansions be; On earth I must abide; The Lord hath need of me.
5.

My longing soul, when thrilled By some sweet sounding chord, Or with deep sorrow filled, To dwell with Christ, my Lord.
6.

Dear Lord, I work and wait, Where ar thy footsteps be; When at thy pearly gate, Still, Lord, have need of me.




stand the storm


4 'Mirl the mighty wave's enmmotion, Mid the stom's terrifie roar, Our Captain stills the orem.
And we'll surely reach the shore.-Cho.

5 Simner, leave the land of folly Leave a world of $\sin$ and pride ; Come he purc, be just and holy : Come, to glory with us ride.-Cho.

6 When we gain the port of glory ; When we land on Canaan's sliore, We'll repeat the pleasing story, As we shout for evermore.-Cho.

Music by Rev. I. Baltzell:


1. We speak of the realms of the blest,-Of that country so bright and so fair; oft are its plo - rises con -

to be there,
0 , what must it be to be there? to be there,
to be there,

2. 

We speak of its freedom from sinFrom sorrow, temptation and care; From trials without and within; But what must it be to be there?
3.

We speak of its service of love, The robes which the glorified wear, The church of the First-born above; But what must it be to be there?
4.

Then let us, 'midst sorrow and woe, Still for heaven our spirits prepare, And shortly we also shall know, And feel what it is to be there.
COME, LITTLE SOLDIERS.


1. Come, lit-tle sol-diers, list in the ar-my, March to
2. Hark to the voices, bid-ding us welcome Home to
the king-lom bright and fair; Fear-less of dan-ger,
3. Sour shall we hears,
4. Soon shall we hear the voice of the Captain Shouting a - loud, "The war is o'er; Come, lit - the soldiers,

5. $\{$ The morn-ing sky is bright and clear, A - way to Sab-bath School;\} 'Tis there we learn his ho-ly Word, And

find the road that leads to God; A-way, a - way, a - way. a - way, A-way to Sabbath School. A - way, a - way, a-


2 In season let us all be there,
A way to Sabbath School;
That we may join the opening prayer, Away to Sabbath School ;
There we can raise our hearts to heav'n, And praise the Lord for blessings given. Away, away, \&c.

3 Let us remember, while at prayer.
When at the Salbath School,
Our teachers' kindness, and their care,
Toward our Sabbath School.
We'll be ubmissive, good, and kind, And every rule and order mind.

Away, away, \&c.

ECHOES FROM THE OTHER SHORE.
Words by Lizzie Hammond.
Music by Rev. I. Baltzell.


1. Hark! I hear sweet voices singing Happy songs of long a - go; Let me lis - ten to the mu- sic Of those

strains so sweet and low. O, sweet echo from the shore beyond the river, Where the saints wait to welcome pilgrims

2. 

I am watching for the dawning


Of the light upon my path; Where the shadow-gloom shall never [wrath. Cloud the future with its 3.

Long I'vewaited forthedawning o'er; O my soul longs to go beyond the river, To the land where pilgrims weep no more. Of this light upon my way; Now I feel that life is waking In the hallowed light of day. 4. Lo! the sands of life are ebbing, And I'm near the other shore; Spirit echos kindly welcome,Weary pilgrims, weep no more.


1. $\{$ What sweet strains of music fall low on my ear, $\}$
2. $\{$ In tones so de-light-ful? Oh, list! that ye hear $\}$ Those rich, flowing notes; Oh, how sweet and how clear,D.C. Breathe rapture un-told from some heavenly sphere.


Chorus.


An-gels calling, sweetly calling, Weary wand'rer, come; filadly greet them, let them lead you To their glorious home.


2 'Tis the sweet flowing music that steals o'er the wave Of Jordan's lone river, whose billows I brave;
'Tis the music of angels, whe hasten to bear My soul o'er the waters to that blessed shore.-Cho.

3 A glimpse of hright glory now beams on my sight, I sink in sweet visions of heav'n's dawning light; Bright spirits are whisp'ring so soft in my ear Of heaven, sweet heaven! I long to be there.-Cho.
pposite page.
4 Do you long to be free?
Ifear him speaking to thee,-

Come and welcome, thrice welcome, my mercy you shall Come to Jesus to-day,
He will show you the way
To the ever-cleansing fountain, and wash you white as snow.

Words by Rev. A. A. Gurly.
TO JESUS THEN Gq.
Music by Rev. I. Baltzell.


1. Oil think not, dear children, because you are young, No blood of atonement you nt ed. The heart is de-coit-ful. um-
2. From life's early dawning you wandered away, And broad was the road that yon look; But God has remember d the


3 Oh, think not, who n childhood and youth are no more, 'That Jests will reign in the heart ;
For folly and pleasure may enter the door, And tender affections depart. - Coo.

4 Delay, then, no longer. give Jesus your heart, If enl wash its defilement away;
Forsake your vain pleasures, secure the "good part," And taste of its sweetness today. - Tho.

WERE COMING, DEAR SAVIOUR.
Words and Music by Rev. I. Baltzell.


1. Were coming, we're coming, dear Saviour; 0 , welcome us home; Were coming to love thee for eve er;


Yes, Saviour, we come. We're coming, we're coming,we're coming, we're coming, We're coming, dear Saviour, to ㅇ: \& \&

thee ; We're coming, we're coming, we're coming, we're coming, We're coming, dear Saviour, to


2 Were conning, we're coming, dear Saviour To meet the glad band ; To sing hallelujah forever With them, in that land.-Cho.
3 Were coming, we're coming, dear Saviour, Thy glory to see;

A home with thy children forever, Give, Saviour, to me.-Cho.
4 We're coming, to tell the glad story To Jesus our King;
And then, with the children in glory, His praises we'll sing.-Cho.


And $O$, if my Saviour would come, To convey me across the dark wave, $O$, were $I$ safely landed at Saviour, come,


thee, he's mighty to save ; Then fear not the waters, he'll soon iand us o'er, We'll all meet again on the bright gleaming shore.

2.

Then no longer I fear the dark wave, For so many have passed by this way; To the land where my Saviour has gone, I will hasten, no longer delay.
For thousands have forded the stream, And have safely attained yon bright shore; Never sorrow or danger to fear,

For all sorrow and danger are o'er.-Cho.

## 3.

I am waiting upon the green shore,
But I fear not the waves as they roll : When the Saviour shall call, I'll pass o'er To the beautiful home of the soul. There brothers and sisters, and all

Who have left us in days that are past, Will be waiting to welcome us home,

To the beautiful land of the blest.-Cho.

## COME TO JESUS NOW.



1. Come to Je-sus, Come to Je-sus, Come to Je-sus now; He will save you, He will save you, He will save you now.


2 He will save you, \&c.
3 Oh , believe him, \&c.
4 He'll receive you, \&c.

5 Flee to Jesus, \&c.
6 He will hear you, \&c.
7 He'll have mercy, \&c.

8 He 'll forgive you, \&c.
9 He will cleanse you, \&c.
10 Jesus loves you, \&c.



1. We love to sing to - geth - er, Our hearts and voices one; To praise our heav'nly Father, And his e-ter-nal Son.
2. We love to pray to - geth - er, To Joe- aus on his throne, And ask that he will ever Accept us as his own.
3. We love to read to - geth - er, The word of saving truth, Whose light is shining ever To guide our early youth.
4. We love to be to-geth - er, Up - on the Sabbath day, And strive to help each other A-long the heavenly way.


Words and Music by Rev. I. Baltzele.


1. I'm sweeping t'ward the golden gate, Wash'd in the blood of the Lamb; My lov'd ones there in raptures golden gate,

wait, Wash'd in the blood of the Lamb. I'm sweeping,yes, I'm sweeping thro'the golden gate, I'm sweeping, yes, I'm sweeping

thro' the gold - en gate, I'm sweeping, yes, I'm sweeping thro' the golden gate, Wash'd in the blood of the Lamb.


2. In her grave-robes calmly sleep-ing, Lies our sis - ter, still and cold; But her spir-it, ar - gels waft-ed 2. Now with-in that safe enclo-sure. Her pure spir-it, freed from cares, In the bo-som of her Sa-viour


To the ten-der Shepherd's fold; There she's resting, there she's resting, Rest-ing in the Shepherd's fold. She his love and fa - vor shares, For she's resting, for she's resting, \&c.


3 When on earth, our sister with us Sang the songs of Jesus' love;
Now, with saint and angel voices,
Sings the songs of hearen above.
For she's resting, de.
Concluded from opposite page.

2 I soon shall reach the molden shore,
Washed in the blood of the Lamb;
When I shall sing for evermore,
Washed in the bluod of the Lamb.-Cho.
3 I'm nearing now the pearly gate,
Washed in the blood of the Lamb;
I hear the songs of those who wait, Washed in the blood of the Lamb.-CKo.

4 I'm sweeping through,-O, happy home, Washed in the blood of the Lamb;
The holy angels bid me come,
Washed in the blood of the Lamb.-Cho.
5 I've gained at last the city bright,
Washed in the blood of the Lamb;
I've joined the ransomed robed in white, Washed in the blood of the Lamb.-Cho.


1. Land a-head! oh, see the sig-nal Flashing bright-ly from the shore! Far a - way, oh, see the
2. Lo! the ves-sel's nearing heaven, O'er the bounding waves it flies, See the pi - lot looking

3. 

See the walls of jasper shining In the light of Eden's day! See the pearly gates wide open, - See the glorious golden way.-Cho.
4.

Hark! the thrilling songs of glory Floating o'er the silver wave; Join we, too, the heavenly chorus, "Jesus, Jesus died to save."-Cho.
5.

Onward sweeps the noble vessel, In the harbor now we glide; Anchor cast, all safely land, We are with the glorified.-Cho.



the eternal throne. \{ They have clean robes, they have white robes, Wash'd in Jesus' blood divine; of Emanuel, God. \& May a clean robe, may a white robe, (Omit. Wash'd in Jesus' blood, be mine.

3. Out of great distress they came;

Wash'd their robes by faith below In the blood of yonder Lamb-
Blood that washes white as snow.
4. Clad in raiment pure and white, Victor-palms in every hand, Through their great Redeemer's might, More than conquerors they stand.
5. Joy and gladness banish sighs; Perfect love dispels all fears: And forever from their eyes God shall wipe away their tears.

Concluded from opposite page.
3. We shall gather home at last, Sorrow past, sorrow past;
We shall hold our jewels fast In the kingdom;
We shall dwell in perfect light, Holy light, holy light,
Never dimm'd by tears at night, In the kingdom.-Chorus.
4. We shall know each other there, Over there, over there, When our angels roles we wear In the kingdom; All that's purest, holiest here, Grows more dear, grows more dear In the mansions drawing near, In the kingdom.-Chorus.


Arranged for this work.


1. There's a beau - ti-ful land on high; To its glories I fain would fly; When by sorrow press'd down, I
2. There's a beau-ti-ful land on high; I shall enter it by and by ; There with friends hand in hand, I shall

earth and its cares set free; My Jesus is there, he has gone to prepare A home in that land for me.



come to Thee! O! Lamb of God, I come. cleanse each spot, O! Lamb of God, I come.
3. Just as I am Sight, riches, healing of the mind; Yea, all I need, in thee I find; O, Lamb of God, I come.

## 4.

 Just as I am-though toss'd about, Just as I am-thy love, unknown, With many a conflict, many adoubt; Has broken every barrier down; Fightings within, and fears without Now to be thine, yea, thine alone, O, Lamb of God, I come. $\mid$ O, Lamb of God, I come.5. 

Just as I am-thou wilt receive, Wilt welcome, pardon, cleanse, reBecause thy promise I believe [lieve, O, Lamb of God, I come,

## 6.

Concluded from opposite page.
3. There's a beautiful land on high,

Then why should I fear to die;
When death is the way to the realms of day
In that beautiful land on high ?
4. There's a beautiful land on high, And my kindred its bliss enjoy;
Methinks I now see how they're waiting for me, In that beautiful land on high.
5. There's a beautiful land on high, And though here I oft weep and sigh, My Jesus hath said that no tears shall be shed In that beautiful land on high.
6. There's a beautiful land on high, Where we never shall say, "good bye!" When over the river we're happy forever, In that beautiful land on high.

Arranged for this work.

\{ We come, we come, with loud ac-claim. We come, we come, with loud acclaim, Let hills and val-leys sound his fame, Let \{ Let the Re-deem-er's praise a - rise, Let the Re-deen-er's praise a - rise, From all that dwell be - low the skies, From

hills and valleys sound his fame. $\}$
all that dwell below the skies. $\}$

2.

Your lofty themes, ye mortals, bring; In songs of praise divinely sing; The great salvation loud proclaim, And shout for joy the Saviour's name.
soon shall go to tell the pleasing sto - ry, And crown the Saviour Lord of all.
3.
 To every land the strains belong; In cheerful sounds all voices raise, And fill the world with loudest praise.

O, COME TO ME.



O, come to me at the evening hour, Fre the senses by sleep are still; Come, taste this hour, all my pardoning power; Come, and bow to my righteous will. Chorus. 4. O, come to me; come, ye youthful throng,
There is no better time for thee; I will receive all who do believe, They shall all my salvation see. Chorus.


1. Precious is the name of Je - sus, Who can half its worth unfold, Far beyond angelic prais-es, Sweetly 2. Precious, as the me-di - ator, By the Father rais'd on high ; Precious, when he took our nature, Laid his
2. Precious, when to Calv'ry groaning, He sustain'd the cursed tree; Precious, when his death atoning Made ail

sung to harps of gold. Precious name, O, how sweet, Precious name, O, howsweet, Precious aw - ful glo-ry by. Precious name, etc.
end of $\sin$ for me. Precious name, etc.
Precious name, $\quad 0$, how sweet, Precious name, 0 , how sweet,

3. Precious in his death victorious,

He the host of hell o'erthrows In his resurrection glorious,

Victor crowned o'er all his foes. Chorus.-Precious name, etc.
5. Precious, Lord, beyond expressing Are thy beauties all divine; Glory, honor, power and blessing Be henceforth forever thine.

Chorus.-Precious name, etc.

Words by Rev. W. Henter.
Music by Rev. I. Baltzell.


1. Oh, how can I forget the hour, When love divine I found ! The place was filld with sacred pow'r, And glory bean'd around.


Hap-py, hap-py day, When the Saviour wash'd my sins a way.

4.

My darkness then to light gave place, My guilt to pardon free;
My rags of sin to robes of grace, My bonds to liberty:-Chorus.
5.

I toiled no more a wand'ring child, Iu slavish, base eniploy;
But safe at liome, my Father smiled, And feasted me with joy.-Chorus.

My soul, relleved from sorrow's load, From guilty bondage free,
Adored with joy the pardoning God, That showed such love to me!-Chorus.

## 3.

The scenes of nature, then how bright! My cyes rejoiced to view ;
I praised the Lord with warm delight, And thought they praised him too.-Chorus.

## 6.

And angels on their watchful posts, With gladuess hasted round To tell to all the heavenly hosts, "The long-lost child is found."-Chorus.

From "Guide to Holiness." By permission.


Music and Chorus by Rev. J. H. Stoceton.

1. The cross! the cross! the blood-stain'd cross! The hallow'd cross I seẹ! Re - mind-ing me of precious blood That

HOPE ON, HOPE EVER.

Music by Rev. I. Baltzeil.


1. Hope on and hope ev - er, our watchword shall be, Whiie sailing o'er life's troubled billows, We'll nev-er despair tho' the

2. Hope on, and hope ever, no matter what comes, While wand'ring thro' sorrow's deep places; The hour before day is the darkest, they say, a Thus darkness and light interlaces.-Chorus.
3. Hope on, and hope ever, the heart's secret spring, 'Twill help us in life's earnest duty; 'Twill lift us from trials, and sorrow' and tears, To visions of splendor and beauty.-Chorus.


blood can make the foulest clean, That blood avail'd for me.

4. Gethsemane can we forget ;

Thy struggling agony-
When night lay dark on Olivet, And none to watch with thee? -Cho.
3. Can we the plaited crown forget, The buffeting and shame, When hell thy sinking soul beset, And earth reviled thy name?-Cho.
4. The nails-the spear-can we forget;

The agonizing cry-
"My God! my Father! wilt thou let Thy Son forsaken die ?"-Cho.
5. Life's brightest joys we may forget-

Our kindred cease to love;
But he who paid our hopeless debt, Our constancy shall prove.-Cho.


1. O, I have roamed thro' many lands, A stranger to delight, Not friendship's hopes, nor love's sweet sniles, Could Omit. . . make my pathway bright, Till on the sky a star

up night's sa-ble dome;
0 , steer my bark by that bright star, For heaven is my home ; Home,
Home, sable dome,

Home, blessed home, 0 home, blessed home, 0



1. Drooping souls no longer grieve; Heaven is propitious;

In the cross, in the cross, May we glo - ry ev - er, 1. $\{$ If in Je-sus you believe, You will find him precious. $\}$

D. C. Till our raptured souls shall find, Rest beyond the river.
2. Lo! he now is passing by, Calls the mourner to him : He has died that you and I, Might look up and view him.
3. Though your sins like mountains high, Rise and reach to heaven;
When your heart on him relies,
"All shall be forgiven."
4. See the living waters move, For the sick and dying; Now resolve to gain his love, Or to perish trying.
5. Streaming mercy, how it flows, Now I know I feel it;
Half has never yet been told, Yet I want to tell it.
6. Jesus' blood has healed my wounds, Oh! the wondrous story;
I was lost, but now am found, Glory! Glory! Glory !
7. Glory to my Saviour's name, Saints are bound to love him; Mourners, you may do the same, Only come and prove him.
8. Hasten to the Saviour's blood, Feel it and declare it; Oh ! that I could sing so loud, All the world might hear it.
9. If no greater joys are known In the upper region;
I will try to travel on In this pure religion.
10. Heaven's here, and heaven's there, Glory's here and yonder;
Brightest seraphs shout, amen, While the angels wonder.

Concluded from opposite page.
2. O, heaven is my home of rest, I long to reach its shore;
To throw these troubles from my heart, To weep and sigh no more,
I long for that bright land, Where I no more shall roam,
O, steer my bark o'er Jordan's waves, For heaven is my home.-Chorus.
3. O, take me from this world of woe,

To my blest home above;
Where tears of sorrow never flow-
Where all the air is love;
My loved ones wait for me,
My Saviour bids me come,
O , steer my bark to that fair land;
For heaven is my home.-Chorus.

1. Oh, when I shall sweep thro' the gates, The scenes of mor-tal - i - ty o'er, What then for my spir - it a-waits? 2. When from Cal-v'ry's mount I a - rise, And pass through the portals above, Will shouts, Welcome home to the skies,


Welcome home!
Welcome home!


> Welcome home! Wel
> Welcome home!

Welcome nome!


## 3.

Yes! loved ones who knew me below, Who learned the new song with me here, In chorus will hail me, I know,

And welcome me home with good cheer! Welcome home, etc.
4.

The beautiful gates will unfold
The home of the hlood-washed I'll see,
The city of saints I'll behold!
For O! there's a welcome for me! Welcome home, etc.
5.

A sinner made whiter than snow,
I'll join in the mighty acclaim, And shout through the gates as I go, Salvation to (iod and the Lamb! Welcome home, etc.


1. Children of Zi - on! what harp notes are ringing, So soft o'er the sens-es, so sooth-ing - ly (4)
sweet! 'Tis the music of an-gels, their rapture re-veal-ing, That you have been brought to the Holy One's feet.
Full Chorus.


Children of Zi - on, our hearts bid you welcome, Till we meet where the foe shall oppress you no more,



Children of Zi - on, oh, welcome, thrice welcome, Till we all meet a - gain on that beau-ti - ful shore.

2. Children of Zion, no longer in sadness

Refrain from the feast that your Saviour hath given; Come, taste of the cup of salvation with gladness, And think of the banqu t still sweeter in heaven.
3. Children of Zion, we joyfully hail you,

Who've entered the sheepfold through Jesus the door, While pilgrims on earth, though the fire assail you, Press forward, and soon will the conflict bo o'er.


1. There's a fountain, a fountain of cleansing for $\sin$, Where the guilty may wash and be clean ; Tho' transgression without and po2. $\quad 0$, this ev-er bless'd fountain by faith now I see, I am guided by faith from above; I have bath'd my poor soul in its


lu-tion within, They are lost in its health-giving stream. Sinner, come and bathe your souls to-day,
Ere the
 come a-way,



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Moderato.

GOOD NEWS COMES O'ER THE SEA.
(MISSIONARY.)

Words and Music by Rev. I. Baltzell.

hum - ble, fer - vent pray'r. Long wait-ed we to bear The glorious tid-ings come, Prosea, " Come,


Chorus. Lively.


news comes o'er the sea; . . . . Re - joice, . . . re - joice, . . . Good news comes o'er the sea. the sea; Re-joice, re-joice, re-joice. re-joice,

3. They bade adieu to home, To friends and loved ones dear ; They crossed the ocean's foam, They landed safely there. They raised the banner bright On Afric's hostil, shore, The heathen saw a light, Where darkness reigned before. Rejoice, etc.
4. Oh, see them coming home! The poor, degraded race! The Master bids them come To seek his saving grace. At Jesus' feet they fall;
To heaven they lift their cry; He hears their simple call,-

He sares them ere they die. Rejoice, etc.
5. Awake! the sun is high ; The Master's calling you! Why stand ye idly by? There's work for you to do!
Your treasures, prayers, and tears, Go, lay at Jesus' feet ;
And soon we'll sing the song Of rictory complete.

Rejoice, etc.

THE SAVIOUR CALLS.
Music by Rev. I. Baltzeld.
 If the right we would pursue, it is time we should begin; For why need we wait for to-mor-row. $\}$

crown we would se - cure, We must make our call-ing sure, And seek sal - va - tion to - day.

2. We'll never get to heaven if we do not learn the way, And prepare for the journey before us;
If for Jesus we would live, we must always watch and pray, And thus will his banner be o'er us.-CCino.
3. The tempter may assail us, but with Jesus by our side, And a hope in his power possessing,
We will make his holy word still our counsel and our guides And count every trial a blessing.-Cho.

feet- Naught for thine ac-cept-ance meet- But a soul for sin dis-tress'd; Gen-tle

2. In this weary vale below,

Thou hast trod the path of woe;
Thou hast known the dreadful power Of the tempter's evil hour, Felt the pangs of grief and fear, Shed, like us, the bitter tear.
3. Now I bend before thy throne,

All my guilt and folly own;
Yea, with earnest heart I plead, Comfort-pardon-in my need. This my ples, and naught beside, Gentle Jesus, thou hast died.

Spirited.
O, ALL YE PEOPLE. (Anthem.)
Arranged for this Work.


1. $O$, all ye people God hath made! Sing glory to his ho-ly name; To him be endless honors paid, Let 2. $O$, sing his praise, ye heav'nly choirs, Who stand a - round his awful throne, Repeat, on your im-mor - al lyres, That


Chorus.

iv' - ry tongue his praise proclaim. Praise to the Lord, who all things made, Praise to the Lord, who all things made, And praise belong to him a-lone. Praise to the Lord, etc.

glo - ry to his ho - ly name; To him be end - less honors paid, Let iv' ry tongue his praise proclaim. Flo - ry, etc. To him, etc.



1. I lay my sins on Je-sus, The spotless Lamb of God; He bears them all, and frees us From the accursed load, I bring my guilt to Je-sus, To wash my crimson stains White, in his blood most precious, Till not a spot remains. $\}$


Concluded from opposite page.
3. Thou glorious sun, his image bright, Who rul'st the seasons and the days, And thou, fair moon, who rul'st the night, Unite in your Creator's praise.
4. Praise him, ye stars, whose trembling lights, Like scatter'd pearls, adorn the sky;
Your silent course each heart invites, To praise the Lord who reigns on high.
5. Praise him, ye founts, ye limpid streams, Ye rapid rivers in your course,
Proclaim him in your murm'ring themes, Of every good th' exhaustless source.
6. O thou, for whom this wondrous frame, And all these creatures were design'd, O man! adore and praise his name In whom all beauties are combin'd.

 (A)=0,
ry. See, how the foe-men take the ground,Hark, how the signal trumpets sound, List how the accents pour around,
 Then a-wake, ye freemen true, Then awake ye freemen true, On to duty, glad and free, On to


free, There's a glo - - rious crown for you, When vou gain the vic-to - ry.
duty, glad and free, Therc's a glorious crown for you, Therc's a glorious crown for you When you gain the victory, victory.

2. Soldiers, come, hasten on with me, Sonn suon your enemies must flee; Youi geat rewad before you see Shining from on high.
Come, boldly take the glorious feie? You may be slain-but never ricia; You shall inscribe upon your shield,
"Victory, though I die."-Chorus.
3. By all the ransom which he gave,

By his full triumph o'e the grave, Trust in his mighty power to save, Firm and fuithful be; And when the last dark hour ${ }^{\circ}$. gh , When the great tear-drop dis. the eye, You shall in death's last parting sigh, Grasp the victory.-Chorus.

## LEAD THOU ME.

 2. Whenthe night of life is darkest, And my soul shall tempted be, When to sorrow's voice I listen, $O$, my Father, lead thonme.

3. Be life's pathway smonth or stony,

Let my faith still cling to thee; Be life's future bright or stormy ; 0 , my Father, lead thou me.
4. When the day of life is over, and my journey's end I see;
Into joy and bliss eternal,
O, my Father, lead thou me.


1. There'sa glorious Kingdom, ev-er brightand fair, Many lit-tle children live un therc; In that gionous Kingdom
2. In that glorious Kingdom in the up-per fold.See the children playing harps of gold,Makiag sweetest nu - sic


Linaras.

$\left.\begin{array}{l}\text { is throne of gold, All are bright and hap-py-bliss un-rciu. } \\ \text { with the an-gel band; All before the gold-eythrocetheystand. }\end{array}\right\}$ Happy lit-tle children, in that Kingdomfair,


Singing, ever singing, Songs of triumph there; If you would be happyin that Kingdom too, You must love the Saviour true.



1. Go to the hedges and broad highway, Gather the little ones in; Hasten ! the Saviour's command obey,


Gather the little ones in.
Gather them in, let the room be full, Gather the little ones in;


2. Gather them in from the dreary home Gather the little ones in; Jesus has bidden them all to come, Gather the little ones in.-Chorus.
Gather them in-to the Sunday-School, Gather the little ones in.

3. Gather them in, both the rich and poor Gather the little ones in;
Open to all, is the Gospel door, Gather the little ones in.-Chorus.
4. Gather them in from the lane and street, Gather the little ones in;
Gather them in with your songs so awoet, Gather the little ones in.-Chorus.
5. Gather them in with a glowing love, Gather the Ilttle ones in ;
Lead them along to the home above, Gather the little ones in.-Chorus.

Words and Melody by E. A. Hoffman. Harmonized by T. C. o'Rane.

lov'd ones, Throw open the gates a - far, (a-far), I am com-ing to be where my Je - sus And the



JESUS.
Music by J. K. COLE.


1. Let us sing to Je-sus, Let us bless his name, For to seek and save us To our world he came.
2. Let us pray to Je-sus, He will hear our cry, And will send to help us From his throneonhigh.
3. Let us all love Je-sus, For he lov'd us so, That he died to save us Fromoursin and woe.


Chorus.


Je - sus is our Saviour, And his name we'll praise, Let us love and serve him, In our youthful days.




Young sail-ors are we, with Je-sus at sea, We'll trust in our Captain, He's mighty to save.

3. Now, gathered on deck. with their notes of sweet song, Both teachers and children, a glorious throng,
They spy in the distance, the city's high dome,
Where soon they shall dwell with their lov'd ones at home.
4. Awaiting them there, in that sweet Eden land. Companions and friends, in multitudes stand, Now, reaching the port in the regions of light, In songs of sweet praises, with joy all unite.

Arranged with Chorus by T. $C$ O 0 Rank.

clear To mansions in the skies, $\}$ We will stand the storm, We will an -chor by and fear, And wipe my weeping eyes. $\}$ We will stand, stand the storm, It will not be very long; We will anchor by and by, We will

2. Should earth against my soul engage, And fiery darts be hurled, Then I can smile at Satan's rage, And face a frowning world.
3. Let cares like a wild deluge come, Let storms of sorrow fall,So I but safely reach my home, My God, my heaven, my all.
4. There I shall bathe my weary soul In seas of heavenly rest, And not a wave of trouble roll Across my peaceful breast.

3. Just at an aged birch tree's font A little boy and girl reclined; Itis hand in her's he kindly put. And then I saw the boy was blind.
4. "Dear Mary," said the poor blind boy,
"That little bird sings very long;
Say, do you see him in his joy,
And is he pretty as his song?"
j. "Yes, Eddie, dear," replied the maid,
"I see the bird on yonder tree;"
The poor boy sighed and gently said,
"Sister, I wish that I could see."
6. "The flowers, you say, are very fair.

And bright green leaves are on the treesl
And pretty birds are hopping thereHow beautiful for one that sees.
7. Yet I the fragrant flowers can smell,

And I can feel the green leaf's shade, And I can hear the notes that swell, From those dear birds that God has made.
8. So, sister, God to me is kind,

Though sight, alas! he has not given; But tell me, are there any blind, Among the children up in heaven?"
9. "No, Eddie, dear, there all can see:

But wherefore ask a thing so odd?"
"Oh, Mary, he"s so good to me, I thought I'd like to look at God."
10. "Oh, brother dear, the time draws nigh,

When we shall leave this world behind, And dwell together up on high-""
"O, sister, then I wont be blind."
2. Hear the blessed Saviour say, "Come un - to me;" I will take your sins a - way, And make you free.
3. Je - sus speaks in accents nild, Come, come a - way; He will bless a lit - tle child, Come, cometo - day.


He who left his Father's throne, He who made your grief his own, Calls you to his peaceful home, Far, far a - way. Come, and seek the Saviour's face: Come, and seek his pard'ning grace, Now begin the heav'nly race. He waits for thee.


THE SUNDAY-SCHOOL ARMY.
Words by Rev. W. H. Burrell.
Music by Asa Hull.



We are march - ing, march - ing, We're march - ing, marching a - long.
 March-ing, marching, march-ing. marching, The Sunday-school ar -my is march-ing a-long.

2. Our soldiers are brave, and our banner shall wave,

While on ward we're marching our lost race to save;
The flag of the cross,
O'er th'enemies loss,
In grandeur, and glory, and triumph, shall wave.-Cho.
3. On life's golden shore, with our conflicts' all o'er, Our arms we shall ground; we shall need them no more, There comrades shall meet, Each other to greet,
And triumph together on life's golden shore.-Cho.


1. I am seck-ing my home in thesky, $A$ - way o-rer earth's troubled sea, In that beautifnl world up-on
2. I an long-ing to be with
high,
3. I an long-ing to be with them there; Those heav'nly mansious to see, In those regions so lovely and


Where my lov'd ones are waiting for me. They're waiting for me,
Where my lov'd ones are waiting for me. They're waiting for me, etc.
yes, are wait.ing for me,
yes, are

wait - ing for me,

3. I am nearing the City of Gold, Its domes, high and loity, I see; With sweet rapture and joy I behold My lov'd ones are waiting for mer-wa
4. O the bliss, $O$ the transport I know,

From bondage and sin I am free,
While the blood-washed, with garments as snow, and my lov'd ones are, waiting for me.-Cho.


Chorus.

up, and on to du-ty go, . . . .Our work has scarce begun.

4. The autumn days are coming, The summer will be o'er, Among the ripened harvests You'll find your work no more.-Cha
5. But if, in faith, you labor,

And gather sheaves of grain,
EWith joy you'll hail the Master,
When he shall come again.-Cho.


1. When the tem-pest high is raging, As I sail o'er life's rough sea; Wreck'd I be, I'll fear no bil-low,


If I then may on-ly be, Clinging to the rock, clinging to the rock; Clinging, clinging,

clinging to the rock; Waiting for the boatman from the oth-er shore, Coming, coming for me.

2. If amid the wrecks I'm drifted,

Darkness settled thickly round, Hope shall lift her gleaming beacon, If I then be ouly found.-Chorus.
3. When the waves shall close around me,

Proudly round me as I die,
Over all these seeming victors,
I shall triumph while I cry.-Chorus.

Words and melody by P. A. Spurlock.
Harmon 'zed by R. K. Moore.


On missions of mer-cy they march thro' tholand, The pride of our nations, the Sabbath-school band.
Little fai-ry-like forms gliding on o'er the way, To hail with glad greetings the Sabbath-school day.


3. Away through the valleys, and over the hills, Throlngh woodlands they come, and by low gushing rills; From the wide city full, midst the gathering throng, With chiming of bells they come marching along.
4. Like stars of the morning that herald the light, Ere the sun cometh forth in the strength of his might, With songs and with banner they march on the way, Proclaiming the coming millennial day.


Thou hast died the lost to save, Died to set the captive free; Thou didst trimmph o'er the grave, Lord, abide with me.
4. Fill me with thy love divine; Consecrate my life to thee; Bend my stubborn will to thine, Lord, abide with me.
5. When the shades of death prevail, Father, let me cling to thee; When I pass the gloomy vale, Lord, abide with me.
6. Thea, oh, then, my raptured soui Heaven's eternal rest shall see; There, white endless ages rodl, Live and reign with thee.

1. When the clouds are gath'ring o'er thee, And the sky is thick with gloom; When thy path looks dark before thee, And thou [wand'rest far from 2. When thy heart with grief is breaking, And thy soul is filled with fears; When no balm can soothe the aching, And no hand

home,Go to Jesus, he will cheer thee Thro' this wilderness so drear,He's a friend that's ever near thee,Trust in him, and never fear. tears, Go to Jesus, he is waiting To receive you to his breast ; He will drive away all sorrow; He will give your spirit rest.


Chorus.


Goto Jesus, goto Jesus, He's a friend that's ever near, Goto Jesus, go io Je-sus, He's a friend that's ever near.

3. Does thy heart of sin distress thee? Art thou longing to be free?
Dost thou feel, with all thy striving Sin is ever conquering thee?-Cha
4. Go to Jesus, he is calling,
"Weary pilgrim, come to me;
Bring your every burden with you,
I will quickly make jou free."-Cra

2. I am thinking of home where they need not the light Of the sun, or the moon, or star;
For no night ever comes, but the traveller may
Sweetly rest in that home afar.-Cho.
3. I am thinking of home, of the loved over there,

Happy kindred who've gone before;
Ye have gone to the home where the reary all rest, To the home on the blissful shore.-Cho.

lives are soil'd by sin; There is room enough for them In the per-fume - la-den bow'rs, Room for many a sparkling

2. Suffer them to come to him, Sheprerd of the cherub band; He can light the valley dim, Leading from this desert land, Nurtured with a kindly care, All the weeds of sin kept down, Golden fruits their lives shall bear, Till they win the sparkling crown.
3. And with golden harps in hand, Gladd'ning all that blest abode,
They shall shine, a star-gem'd band, In the coronal of God;
Open, then, the golden gate, Let the little wand'rers in; See the blessed Saviour wait, Wait to save their souls from sin.


0 bountiful salvation! 0 life $\theta$-ternal won! 0 plenti-ful redemption, Through God's eternal Son.


We come to thee, dear Saviour, None will have us, Lord, but thee ; And we want none but Jesus, And his grace that makes us free. O bountiful salvation! \&c.
3.

We come to thee, dear Saviour, It is love that makes us come; We are certain of our welcome, Of our Father's welcome home.

O bountiful salvation! \&c.

We come to thee, dear Saviour, For to whom, Lord, can we go, The words of life eternal From thy lips forever flow.

O bountiful salvation! \&c.

## 5.

We come to thee, dear Saviour, And thou wilt not ask us why; We cannot live without thee, And still less without thee die.

O bountiful salvation! \&c.

when a few years have roll'd o - ver your head, You'll hear of that cross with - out feel-ing. few may the days of your pil-grim-age be; No mor - tal can tell us their num-ber. Spi - it now strives; should yougrievehim a - way, In vain may you wait his re - turn-ing.


Chorus.


come to the saviour to-day.-Conduded.

JESUS IS CALLING.

Words and Music by Rev. I. Baltzell.


1. Je-sus calls, "dear children, Come to me and
live," Hear him gently say - ing, "Why the spirit grieve.
2. Je-sus waits to save you, Waits to save you now; While he bids you welcome, At ifis footstool bow.

3. Hear the gentle Jesus Speaking now to you; "Trust in me forever;
I will guide you through."-Cho.
4. Oh, no longer linger.

When he bids yoll come;
Come, oh come, to Jesus,
While there yet is room.-Cho.


1. Faint not, Christian, tho' the road, Leading to thy blest abode, Where the Saviour waits to welcome pilgrins o'er,


Is all dark, and dang'rous, too ; Christ, thy Guide, will bring thee thro'. Faint not,Christian, sonn you'll reach the blissful shore.



Ev-er be strong, Ev-er be strong, $\begin{gathered}\text { in } \\ \text { in } \\ \text {, the }\end{gathered}$

3. Faint not Christian, Jesus near, Soon in glory will appear
With the holy band of angels in the sky; Christ, the Lord, is over all, He'll not suffer thee to fall,
But will save thee in his home of love on high.-Refrain.
4. Faint not, Christian, look on high, See the harpers in the sky ;

Patient wait, and thou shalt join the holy band, Soon with them you'll join the song Of salvation, loud and long;

In the kingdom of the holy thou shalt stand.-Refrain.

Words arranged.
Music by Rev. I. Baltzell.

2. Sweetly on Jesus I repose,

Kindly protected from my foes;
Willing to suffer day by day,
Willing to follow Christ, the way.-Cho.
3. Now, blessed Saviour, keep thy throne,

In my poor heart, now all thy own,
Now Saviour, take me, thou art mine, Bless me, and seal me ever thine.-Cho.
 2. Sowing their seed by the way side so high, Sowing theirseed on the rocks to die, Sowing their seed when the


Sow-ing in time for $e$ - ter - ni-ty, What shall the harvest be? what shall it be?

3. Sowing the seeds of a lingering pain, Seeds of remorse in a maddened brain; Oh, at the judgment you'll meet them again, Dark will the harvest be.-Cho.
4. Good seed keep sowing wherever you go; Never be idle while here below: Jesus will water it, cause it to grow, Great will the harvest be.-Cho.


Chorus.

cend-ing, Thus to bless our infant race. Lovest thou the blessed Saviour? Hast thou heard the great command? bro-ken, Till its bounty we re - ceive. Lovest thou, dec.

3. Who, without that word of blessing, Could our dark estate have told? Sin and woe our souls distressing, Lost, and wandering from his fold.-Cho.
4. "Feed my lambs !" ye pastors, hear it! Feed the flock of his own hand;
Oh, for him, let us, revere it,Keep the Shepherd's last command. $-C$. 2


1. We are homeward bound to the land of light and love ; With a swelling sail we onward sweep; Tho' the rude winds blow, there is 2. Though the billows rise, they shall never overwhelm; Tho' the breakers roar upon the lee, 'Mid the strife well sing for we've


Chorus.


One who rules above, Who will guide the weary sailor o'er the deep. We are homeward bound, we're tossing on the tide, But the Jesus at the helm, He will guide her safely o'er the rolling sea. We are homeward, \&c.

wild dark tempest soon will cease ; When the storm is past we'll safe at anchor ride, In the port of ev-er-last-ing peace.

3. Though for ages past she has ploughed the stormy main, She's as worthy as in days of yore;
'Mid the rocks and shoals, and the fearful hurricane, She has thousands brought to Canaan's happy shore.-Cho.
4. We are homeward bound; won't you join our happy crew? Come aboard, poor sinner, while you may;
To the eye of faith there's the better land in view, 'This the land that shines with never-ending day.-Cho.

Words by Rev. W. Kenny.


1. With hearts full of gladness his praises prolong, He is the friend we
love; $\}$ Then join in ho-san-nah's to love. $\}$


Jesus, our King, Loud let the chorus exultingly ring, Sing of his love, Sing of his love, Sing of a Saviour's love.

2. We'll sing of his mercy who for us hath died, Sing of a 'aviour's love;
Rejoicingly sing of our Lord crucified, He is the friend we love.-Cho.
3. We'll praise him for coming our souls to redeem, sing of his wondrous love;
Till earth's happy millions shall join in our theme, Praising the friend that we love.-Cho.
4. Oh, do you not hear him, now bidding you come, Come to his arms of love?

Then, why will you tarry? for yet there is room, Room in his arms of love.-Cho.
5. Oh, come, then, and join in the song that we sing, Singing of him we love;
Join all your glad voices in praise to our King, Praises to him we love.-Cho.
6. Then, glory to Jesus, shall still be our song, Glory to him we love;
For glory and praises unto him belong, Praises to him we love.-Cho.






1. When man-y to the Sariour's feet Their lit-tle chil-dren brought,And from the source of bless-ed-ness, A
2. "For - bid them not, nor harshly chide Their wish to sce my face, For lit - tle children such as these My


Words by Rev. W. H. Burrell.

## Music by Rev. I. Baltzell.



1. Oh, how pleasing the prospect of home, Where lov'd ones a-gain I shall see; There, in sorrow no longer to 2. They have landed on life's golden shore; From earth's trying scenes they are free; There where sin shall disturb them no

watching and waiting for me, There the dear ones I love, in those regions above, Are watching and waiting for me.

2. They are happy and blessed, I know, Reclining beneath life's blest tree;
With their garments as white as the snow, They are watching and waiting for me.-Cho.
3. I am longing to share in the rest,

Away to their arms I would flee;
Where so pure, and so holy and blest,
They are watching and waiting for me.-Cho.


1. Up, and do - ing, lit - tle children, Lp, and do - ing while 'iis day; Do the work your Mas-ter

gives yon; Io not loi-ter by the way, For we all have work be-fore us, You, dear child, as well as


2 Up. and doing. little children,
Help the poor whom Jesus loves;
Tell the simner of the Saviour, Who still lives to loless above.
Follow him who ded to sate gou, Never, never cease to pray:-
3. Up, and doing. little children, Trust not to thyself alone:
But work out your own salvation, Throush the grace of Gor's dear Son.
Jesus loves you. little children, Turn not írom his love awny; But go forth and do his bidding; UP: and doing while 'tis day.


1. When Sab-bath's hallowed morn I greet, What makesits sa-cred hours so sweet? The thought that I this

day shall meet My class, my class.

2. When to the closet I repair,

To tell my wants to Jesus there, What is the burden of my prayer? My class, my class.
3. When o'er the verdant fields I stray, Or, roaming at the close of day, What thoughts beguile me on my My class, my class. [way?
4. When mingling with the busy throng, Or, singing as I mareh along, What is the burden of my song? My class, my class.
5. And when from sorrow I am free, And saved in blest eternity, What is it there I'll wish to see? My class, my class.

> REMEMBER THY CREATOR.


1. "Re-member thy Cre-a - tor," Now in thy youthful days, And he will guide thy font.teps thro' Life's uncertain ways.
2. "Re-member thy Cre - a - tor," Fre in thy sun-ny way, The fiow'rs of hope shall fade and die, Sorrow end the day.
3. "Re-member thy Cre-a-tor," He calls in tones of love, He offers you e - ter-nal joy In his home a - bove.
4. Then, when life's storm is over, And thou from earth art free, Thy God will call thee to his home In e-ter-ni - ty.



By Per. of 0. Dirsox. NEARER, MYGOD, TO THEE.
From the "Asaph."


Still all my song shall be, Near-er, my God, to thee, Near-er, my God, to thee, Near - er to thee. Yet in my dreams I'd be Near-er, my God, to thee, Near-er, my God, to thee, Near-er to thee.

3. There let the way appear Steps up to heaven; All that thou sendest me In mercy given, Angels to beckon me, wearar, my God, de.
4. Then with my waking thoughts, Bright with thy praise, Out of my stony griefs, Bethel I'll raise So by my woes to be Learer, my Gots
8. Or, if on joyful wing, Cleaving the sky,
Sun, moon, and stars forgot, Upward I fly,
Still, all my song shall be, Nearer, my God, \&c.

## 'TIS BUT LITTLE WE CAN DO.

## From S. S. Brackboard. By permission of A. O. Van Irenner.

Words by Jcsephene Pollard.

Music by S. J. VaIl.
$\rightarrow \perp$ Fine.

1. 'Tis but lit-tle we can do, Je-sus to re-pay,

2. Little hands have work to do Jesus will approve;
He will teach them how to be Ministers of love.
Little ones can go to him, Asking him to fill
Little hearts, that they may be Strong to do his will.
3. He would have us kind and good, Ready to forgive;
He would have us work with him, In his presence live.
Every day, and every hour, Good we may impart, If the loving Saviour finds Room in every heart.
taxe ny hano. ofeb desus.

[
 Soon the joyful news will çome,


CHo.-" Come home!" "Come home!"
"Come home!" "Come home!" "Come home!"



1. Have you spent a pleasant day ? Come again, come again; Would you learn the better way, Then come, come a-gain;


For Chorus, sing 1st verse to Fine.


IIere you'll find a welcome true, INearts that warmly beat for you, They will tell you what to do, O come, come a-gain.


2 Would you leave all sinful ways? Come again, come asain;
Would you join our cheerful lays? Then come, come again.
We are bound for ('anaan's land,
Will you come and join our band?
We will take you by the hand,
O come, come again.

2 In the way a thonsand snares Lie to take us unawares: Satan, with malicious art, Watehes each unguarded heart ; But from Satan's malice free Saints shall soon in glory be;

3 Words of comfort you shall hear, Come arain, come again;
From the Book we love so dear,
Then erme, come agaiu; Jesus suffered on the tree, Jesus died for you and me, His disciple you may be,
o conle, conne again.

4 Come on every Sabbath day, Come asgain, come again;
Never, never stay away, O come, come again; Now improve the hours that fly, They are gliding swiftly by, You are not too young to die, Then come, come again.

## Concluded from opposite page.

Soon the joyful news will come,
"Child, your F'ather calls you home."
3 But of all the focs we meet,
None so oft mislead our feet-
None betray us into sin,

Like the foes that dwell within;
Yct let nothing spoil your peace, Christ shall also conquer these; Then the joyful news will come, "Child, your Father calls you home."


FIRMLY STAND. -ibncluded.

is call-ing you. Firmly stand, ye valiant band,
Firmly ye valiant band, $O$, firmly stand ye valiant band,
stand, ye valiant ye valiant band, 0 , firmly

2.

Once our father freemen cried, "Victory or death" betide ! But with Jesus on our side We'll conquer too. There to die, the battle won; There to fall, the warfare done; Glory, brighter than the sun, Will be our due. Firmly stand, etc.
3.

Christ, our Captain's name we boast, Quells the dark Satanic host ; Fall we then, each at his post, As Christians brave.
Then in glory we shall meet, Bow before the Saviour's feet, And we'll sing, forcver sweet, His power to sare. Firmly stand, etc.

154 $\qquad$ WEARY OF EARTH.
Arranged from en old malady
(5) =






1. Light is dawning, pilgrim, O'er thy lonely way ; Lift thine eyes with gladness, See the ris-ing day !
2. Jesus comes to cheer thee All thy journey through; He will chase thy sorrow Like the morning dew.


Chorus.

Then be cheerful, pilgrim, Chase away thy gloom; He shall light thy pathway, E - ven to the tomb.

3. Yes, the night is passing, Soon it will be done, For the hills are gilded With the rising sun.-Cho.
4. Weep no more, O pilgrim,

Soon the night will end; Thou hast spent it weeping,

Joy shall morn attend.-Cho.
5. When to endless glory, Pilgrim, thou shalt come, Thou shalt rest forever $\quad[\mathrm{Cho}$. In thy long-sought home.-

Concluded from opposite page.
3. I am weary of earth; I am longing for my home In the far distant land of the blest;
Where no tear dims the eye, and no sorrows ever come,
In that home far away I would rest.-Chorus.
4. I am weary of earth; I am longing to be gone

To that mansion of glory on high;

I am weary, my Saviour, of weeping here alone, To my home far away let me fly.-Chorus.
5. I am weary of earth; I am waiting for Thy call, Let the chariot no longer delay ;
I am waiting, I'm waiting, I'm waiting, Lord of all;
Let me fly to my home far away.-Chorus.


4. We'll all gath-cr home in the morn - ing, At the sound of the great ju-bi-lee, Well all gather home in the
5. We'll all gather home in the morn-ing, Our bless - ed Redeem-er to see, We'll meet with the friends gone be-

3.

We'll all gather home in the morning,
On the banks of the bright jasper sea,
We'll meet all the good and the faithful, What a gath'ring that will be. What a gath'ring, etc.

## STILL PRESS ON.



1. Press on, press on, tho' doubts a-rise, And fierce tempta-tions meet thy eyes, Raise upthy thoughts above the skies, Aud 2. Press on to do thy Mas-ter's will, The last re - mains of sin to kill, Thy soul with heav'nly grace to fill, And

2. 

Press on, that perfect love to feel,
Which doth by death the witness seal, As Jesus doth himself reveal,

O, still press on.-Chorus.

Press on, until with joy you see The depth of Jesus' love to thee, Till by his side you're pure and free, 0 , still press on.-Chorus.


bill - lows, To live in that beaut - furl land.
man - sion, And kindly invites me to come. going, I'm going,



pearly gates stand, To the home where there's nevermore sot - row, To live in that beau-ti-ful land.


3 I'm going to yonder bright glory,
O seek not to draw me aside; The heavenly boatman is waiting

To ferry me over the tide-Cho.
neverinore sorrow


4 I'm going to yonder bright glory,
All hail, happy angels ! I come;
My Saviour is there to receive me, And welcome me into my home.-Cha.


1. O sing of that beauti - ful land, Where life evermore will be, Where with crowns and with palms in your 2. In visions my soul hath been cheered By rays of that heav'nly light; The darkness of night dis -ap-

beauti-ful evergreen shore; Yes, sing of that beauti-ful land, Where the weary shall sigh no more.


3 The joys of that land never fade, The flowers are e'er in bloom; No sorrow that land can invade, For it lies just beyoud the tomb.

40 , when will our spirits ascend To dwell in that hear'nly elime, Where pleasures ne'er have an end, In the regions of bliss sublime.


1. We're on the o-cean sailing, Our home's beyond the tide; King Jesus is our Captain, In him we will con - fide.
2. We're on the o-cean sailing, We know the sea is wide, But then our blessed Captain Stands with us side by side.


5 We're drifting into harbor,
Our loved ones wait us there; We soon shall join their number, And dwell among the fair.

We're sailing, \&c.

6 Drop down the anchor quickly, And land upon the shore;
Now safe at home with Jesus, We'll shout for evermore.

We're safely at home.

Words and Music by Rev. S. J. Graham.


1. The harvest field's al - rea - dy white; 2. There's work for ev' - ry one to do ; 3. Young toil - ers in your Mas - ter's cause ;

Gather the harvest Gather the harrest Gather the harrest
in;
in;

A - mid the blaze of gos - pel light;
There's work for me, and work for you; Mind not to shun the world's applause;
\& 2 \& 2 a 2


Chorus.


4 Let every servant of the Lord Gather the harvest in,
And have their sheares securely stored; Gather the harvest in,
Cho.-Gather the harvest in, etc.


5 Then when our work on earth i done We'll shout the harvest bome,
And then with God's belored Son, We'll shont the harrest home. Cho.-Shout the harrest home, etc.

Words by Fanny Cifjrch.

## Arranged from A. S. Trepfer.



1. $\{$ Our home beyond, for - e-ver fair, Beauti - ful world of 1. $\left\{\begin{array}{l}\text { No } \sin \text { or death can en - ter there, Beauti - ful world of }\end{array}\right.$
peace; $\}$ The tears of grief, the pangs of woe, Our peace.

hearts no more shall ev-er know; Our home beyond, our home beyond; Beautiful world of peace.
Beauti - ful

home bcyond, Beauti - ful home bcyond, Beauti-ful home beyond for you and me. Beautiful home

Beautiful home
Beautiful home.



1. Near - er, my God, to thee, Thou who hast died for me, E - ven for me. Near-er, my God and guide, Nearer the 2. Near-er, oh, Son of God, Thy yoke will bear the load Which burdens me. Near-er, oh, Son of Cod, Near-er this 3. Near-er, my God, to thee, My soul would ev-er be, For-er-er be, Near-er to God, the Son, Near-er the


## 4.

Nearer my heavenly home, Where I shall never roam, No, never roam.
O, how my soul doth long To join the holy throng; Come, Holy Spirit, eome And bear me home.

Concluded from opposite page.

2 Our home beyond, the land of rest; Beautiful world of peaee,
In thee our souls are ever blest; Beautiful world of peace.
Dear Lord of love, we are in thee From sin forevermore set free;

Our home beyond, our home beyond, Beautiful world of peace.-Chorus.

3 Our home beyond thy gates of light; Beautiful world of peace,
Soon, soon will greet our yearning sight; Beautiful world of peace.
And soon our feet shall toneh the shore,
To tread the ways of earth no more;
Our home beyond, our home beyona, Beautiful world of peace.-Chorus.


1. There's a land far a-way 'mid the stars, we are told, Where they know not the or - rows of time, Where the 2. Tho' our grace can-not soar to that beau-ti-fulland, Yet our vi-sions have told of its bliss: And our

pure waters wander tho' valleys of gold, And its life is a pleasure sublime. 'Tis the land of delight,'tis the home of the soul,'Tis the souls by the gales from its gardens are fanned, When we faint in the desert of this. 'Ti the land, etc.

ev-er-green val-ley of peace; There the way-weary traveller reaches his goal, In the ev-er-green valley of peace.

2. Oh, the stars never tread the blate heaven of night, But we think where the ransomed have gone; And the day never smiles from his palace of light, But we wish we were there by the throne.-Cho.
3. We are travelling homeward thro' changes and gloom, To a land of unchangeable bliss,
And our guide is the glory that shines tho' the tomb From the evergreen valley of peace.-C\%o.

of wave - less rest, Far, far
the waves of life, With fear beyond, the skies, Where beauty smilese-ter-nal-ly, And

plea-sure nev - er dies,
foams the an - gry tide. Be-yond the storm, be-yond the gloom, Breaks forth the light of
morn; Bright

4. 

In that pure home of endless joy, Earth's parted friends shall meet, With smiles of love that never fade, And blessedness complete; There, there, adieus are never known, Death frowns not on the scene,But light and glorious beauty shine, Untroubled and serene.


1. One hundred years, one hundred years, Our bark o'er billowy seas, Has onward swept her steady courseThro' 2. When first our gallant ship was launched, The mariners were few; Yet dauntless was each bosomifound, A nd


Chorus.


gallant old bark, speed on, Till thousands shall bless the bark that sailed One hundred years a - go.


3 True to that guiding star which led
To Israel's cradled hope ;
Her steady needle pointeth yet
To Calvary's bloody top.
Yes, there she floats, that good old ship! From mast to keel below, Seaworthy still as she was found: One hundred years ago.-Chorus.

4 Then, onward speed, thou brave old bark, Yes, onward in thy pride,
O'er sunny seas and billows dark With Jesus as thy guide.
Still sacred is each plank and spar, Unchanged by friend or foe,
Just as she left the port of hope
One hundred years ago.-Chorus.

Words by E. R. Latta.
ON THY TRUTH AND GRACE RELYING.
Music by T. C. O'kane.



> mer - cy, We would now thy blessing claim. We are weak, and we are helpless, Of ourselves no good can do ; Thou hast guide us, Till the shadows are withdrawn. Thus adorned, with heav'nly graces, Others shall our light behoid.

promised, Lord, to aid us, And thy prom-i-ses are true. In the name of Christ u-nit - ed, For a
ways of sin for-sak - ing, Seek the dear Re-deemer's fold.

hun-dred years a-gone; In the name of Christ $u$ - nit-ed, Till the heavenly morn shall dawn.


3 Truly thou to us hast given Of the riches of thy grace; Move our hearts to send thy gospel To the earth's remotest place.

On thy truth and grace relying,
We have gathered in thy name;
Clinging to the cross of mercy,
We would now thy blessing claim.-Chorus.
 wakened soul, We bless, 0 Lord, thy ho-ly name. For all thy ten-der, fost'ring care, Thy watchful love and

thce we bring The in - crease of the vanished years, A rich a - bun-dant har - vest - ing.
sym - pa - thy, That mer-cy, which the hum-blest share, Lord, we are thank-ful un - to thee.


Nearer to thee, by sorrows bound, Close to thy riven sidc we cling;
A refuge sure and safe is found
Beneath the shadow of thy wing.
And when from every land and clime,
Thy children come, from earth sct free,
High we shall raise the song sublime, All honor, glory, praise to thee.

4 Help us by faith our works to show, To tell the story of thy love,
And while we dwell in tents below, Point sinners to a liome above.
Oh, write upon our hearts thy word Of cheering hope, and love divine, "They that turn many to the Lord, Bright as the morning starsshall shine."

5 Hasten the day, when distant lands, And tribes beyond the rolling sca,
Unnmmbered as the ocean sands, Shall join in giving praise to thee.
When all shall choose the better part, In answer to the Master's call,
And peace divine rest on each heart, As dews on Sion's lilies fall.




1. Bless-ed Christ, thou ris - en Sa - viour,
2. Lord, within thy sa-cred tem - ple,
3. Forms that long have borne life's bur-den,
4. Then, when all the gold - en a - ges

Grate - ful praise to thee we bring, While with thankful hearts and We thy peo - ple love to be, Cel - e - brat-ing here toNow are bending t'ward the grave, Lips that oft have told tho Have fulfilled their song of praise, All the earth - ly choirs of

voic-es, Glad ho-san - nas sweetly sing; Through long years of wondrous blessing, Thy dear guiding hand I see. gether, This our year of Ju-bi - lee; Here with reverend head and hoa-ry, Now in wor - ship bow - ing down, sto - ry Of the Saviour's power to save, They will soon be hushed for-ev-er, Happy voic - es, that we love, voic - es Blend with heaven's seraphic lays, With the glorious Church triumphant Saved thro' Christ's redeeming love,

## Chorus.



3 For all their hard and patient toilTheir preparation of the soil; The sowing of the seed in tears,
Through many long and weary years. Cho.
4 For God-like power to work and wait, Yet not a jot of zeal abate,
And in the darkest hour repeat,
"With God there can be no defeat."-Cho.

Conciuded from opposite page.

5 For precious fruit already grown From seed, in tears and faith, long sown, For thousands in that blest abode, A hundred thousand on the road.-Cho.

6 For what of good already done; For much aceomplished, more begun ; For battles fought, and victories won, All in the name of thy dear Son;-Cho.

7 For humble record of the past, For progress sure, if never fast ; For brighter hopes, for future years, And glory that e'en now appears;-Cho.

8 That all our future power may be Full consecrate, O Lord, to Thee, And that thy blessing may attend Thy people alway to the end.-Cho.

With expression.

1. When shall we meet again? Meet ne'er to sever? When will peace wreathe her chain Round us forever? Our hcarts will ne'er re2. When shall love freely flow, Pure as life's river? When shall sweet friendship glow, Changeless forever? Where joyscelestial 3. Up to that world oí light, Take us, dearSaviour; May we all there u-nite, Hap - py forever; Where kindred spirits

pose, Safe from each blast that blows, In this dark vale of woes, Never. no, never! thrill, Where bliss each heart shall fill, And fears of parting chill Never, no, never ! dwell, There may our music swell, And time our joys dispel Never, no, never !


Soon shall we meet again, Meet nc'er to sever;
Soou will peace wreath her chain, Round us forever;
Our hearts will then reposeSecure from worldly woes; Our songs of praise shall close Never, no, never!

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